



T R A V E L S

T H R O U G H

I T A L Y.

CONTAINING

New and curious Observations on that Country;

PARTICULARLY

The GRAND DUCHY of TUS-
CANY;

The ECCLESIASTICAL STATE,
or the Dominions of the
Pope;

The KINGDOM of NAPLES;
The REPUBLICS of VENICE
and GENOA;

AND

Other ITALIAN STATES.

WHEREIN

The present state of those countries is accurately described, as to their different kinds of government, situation, extent, revenue, power, trade, manners, and customs; but more especially their ANTIQUITIES, as temples, triumphal arches, pillars, baths, amphitheatres, aqueducts, catacombs, ruins, and public ways; as also their MODERN CURIOSITIES, churches, convents, palaces, villas, castles, forts, bridges, and public roads.

With the most authentic account yet published of capital pieces in
PAINTING, SCULPTURE, and ARCHITECTURE,

That are to be seen in ITALY.

Including REMARKS ON the ANCIENT and PRESENT STATE of
ITALY, of the ARTS and SCIENCES which have flourished
there, and of TASTE in PAINTING; with the characters of
the principal painters, and other artists.

By JOHN NORTHALL, Esq;

Captain in the Royal Regiment of Artillery.

ILLUSTRATED WITH

A map of Italy, a route of this tour, and several copper-plates, engraved from drawings taken on the spot.

L O N D O N:

PRINTED

For S. HOOPER, at the East Corner of the New Church, in
the Strand; H. WEBLEY, Holbourn; W. NICOL, in St.
Paul's Church-yard; and S. BLADON, in Pater-noster
Row.

MDCCLXVI.



P R E F A C E.

WHAT Egypt was to the antients, Italy is to the moderns: a country abounding with many natural curiosities, noble antiquities, and the richest productions of the arts and sciences. Architecture, sculpture, painting, and music, have been carried here to their highest degree of perfection; so that pleasure and advantage are mutually obtained by travelling in this country, which has been so much celebrated by the Latin classics, that there is scarce any part of it unnoticed in history; nor so much as a mountain or river that has not been the scene of some extraordinary action, and described by the most elegant poets. Italy, thus enriched by nature and adorned by art, is therefore justly esteemed the most agreeable and most useful part of Europe to a lover of antiquity, and the polite arts and sciences; nor is it strange that it should be much frequented by foreigners of taste in this learned and refined age, or that many learned, curious, and ingenious gentlemen should have devoted their time in communicating the observations they made in such a land of curiosities, either to entertain and instruct their countrymen at home, or to direct them in their travels abroad.

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WE may observe, among those who have written on Italy, that different authors have succeeded best on different sorts of curiosities; because few men have abilities, advantages, or inclination for examining so copious a subject; while some tread only in the steps of others, and repeat what was formerly written. Some travellers have been wholly taken up with antiquities, ruins, and inscriptions; others with buildings, statues, and pictures: some with geographical remarks and observations on the natural productions of the place; others on its religion and government: while another sort make it their business to search into libraries, collections of medals, and cabinets of rarities, for which Italy is remarkable.

THE author of the following travels was an English gentleman, who undertook this tour of Italy, which he rightly considered as the finishing part of a polite education. He was accompanied by some other gentlemen, who had all the advantages of procuring access to the most valuable curiosities in public places, and private palaces. Our author had a curiosity equal to these advantages: he was not only a gentleman, but a scholar; a gallant officer, and an experienced engineer; a good draughtsman, and a fine judge of paintings, sculpture, and architecture, which chiefly attracted his attention wherever he went.

HE found many new subjects to employ himself upon; and he has handled them in a delicate manner. His remarks upon the best
paintings

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paintings and sculptures are judicious and animated, far above the common narratives and descriptions of other travellers : what he says is purely his own, the object of his taste, and the result of his judgment : he depends upon no former authorities ; he curiously sees whatever he describes, and happily describes whatever he sees. When he mentions things taken notice of by others, it is with conciseness and precision, avoiding stale informations and impertinent digressions.

HE has considered things in a new light, and is particularly remarkable for the difference of his tour from that of any other traveller, which is evident from the map annexed to this book. He sailed, on the 24th of January, 1752, O. S. from fort St. Philips, in the island of Minorca, on board a ship bound for Leghorn, distant from thence near 130 leagues. On the 26th, they were off the island of Corsica ; and the next day made the continent between St. Remo and Oneglia ; but, as the wind was contrary, they bore away for Toulon, on the 29th passed through the isles of Hieres, and entered the bay of Toulon on the 30th. Here they performed a quarantine of ten days, and then sailed for Leghorn, where they arrived on the 7th of February.

INSTEAD of making the tour of Italy in the manner generally done, our author took a new method in these travels. He first visited the principal places in Tuscany, and particularly

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ticularly the celebrated city of Florence; from whence he went to Rome; of which he only took a cursory view, and proceeded to Naples. He returned from thence to Rome to take a more particular survey of its curiosities; after which he set out for the famous town of Loretto, near the Adriatic; and departed from thence for Bologna. He then went to Venice, Mantua, Parma, Reggio, and Modena, re-entered Tuscany, returned to Leghorn, and set out from thence by sea for Genoa. He went by sea from Genoa to Villa Franca; from whence he proceeded by land into France, and came to Marseilles, where these travels end.

WHEREVER our author passes, he shews himself both a geographer and a scholar, by giving an exact and pleasing description of the present situation of the country, and entering into a comparison of it with what it was in former times, as described by the antients: this is evident from his account of the different roads from one place to another; as also of the Pantheon, the Capitol, the Vatican; the pillars of Trajan and Antonine; the arches of Titus, Severus, and Constantine, in Rome; but more particularly so in his account and modern divisions of that capital, and of the Appian way, in which he has shewn an amazing share of erudition; and also in his description of Virgil's tomb, Vesuvius, Herculaneum, and other places adjacent to Naples. He has disregarded useless inscriptions, and tedious epitaphs;

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epitaphs : but what he has inserted are useful or elegant ; as the epitaph on Giotto, Carelo Aretino, and Raphael ; as also the account of Rome by Petrarch and Janus Vitalis ; and the famous epigram on Venice, by Sannazarius.

SOME opportunities have been taken to shew his knowledge in military discipline, and his skill in fortification ; as in Florence and in Naples. In every state, he shews himself well acquainted with their different modes of government ; but his principal taste was for the branches of architecture, sculpture, and painting ; in which he has particularly excelled all those who have yet written upon that subject. For this, it is sufficient to look at his account of the palaces in the city of Florence, where he describes the Venus of Medicis in a masterly stile ; as also his description of the churches and convents in Florence ; the churches, convents, and palaces in and about Naples ; the same in Rome, Venice, and other places, particularly the Laocoon at Rome, and the Hercules Farnese.

WE have now selected only his remarks upon Italy, which might have afforded materials for a much larger work : but the editor has comprised the whole in this single volume, for the benefit of the public, and the convenience of travellers.

DISTANCES *of* PLACES *in* ITALY.

Names.	Ital. Miles	Names.	Ital. Miles	Names.	Ital. Miles
From Leghorn to		From Rome to		From Ferrara to	
Pisa	16	Castel Nuovo	18	Venice (by water)	90
Lucca	10	Civita Castellana	16	Total Dist. from }	126
Pistoia	20	Narni	21	Bologna	
Florence	20	Terni	10		
Total Dist. from }	66	Spoletto	17	From Venice to	
Leghorn		Foligno	15	Padua	25
		Serravalle	18	Vicenza	18
From Florence to		Valcimara	16	Verona	30
Pogi Bonzi	22	Macerata	2	Mantua	25
Forergeri	35	Loretto	1	Gueffalla	20
Aqua Pendante	32	Total Dist. from }	134	Parma	20
Montifaufcon	18	Rome		Reggio	15
Viterbo	10			Modena	15
Rosclione	12	From Loretto to		Bologna	20
Bacano	16	Ancona	15	Scarico d'Affina	21
Rome	18	Sinigaglia	20	Tailla Ferro	25
Total Dist. from }	163	Fano	15	Florence	12
Florence		Pisaro	7	Total Dist. from }	246
		Rimini	24	Venice	
From Rome to		Cesena	18		
St. Marino	12	Forli	13	From Leghorn to	
Velletri	11	Imola	27	Larece (8 Ports)	64
Sermonetta	17	Bologna	13	Genoa (by Sea)	60
Terracina	15	Total Dist. from }	152	Villa Francha	126
Fondi	11	Loretto		From Nice to }	100
Mola Gaeta	16			Marseilles	
St. Agatha	18	From Bologna to		From Minorca to }	214
New Capua	16	Cento	18	Marseilles (80	
Naples	16	Ferrara	18	Leagues)	
Total Dist. from }	132			To Leghorn (120	
Rome				Leagues)	360

DISTANCES *of* PLACES *in* FRANCE.

Names	Miles	Names	Miles	Names	Miles
From Marseilles to		From Lamboise to		From Villeneuve la	
Aix	15	Organ	12	Guicard to	
Lamboise	9	Avignon	12	Fontainbleau	18
Organ	12	Orange	12	Paris	42
Avignon	12	Pierre latte	15	Total Dist. from }	297
Pontdugard	12	Montelimar	12	Lyons	
Nismes	9	Loriole	12		
Total Dist. from }	69	Valens	9	From Paris to	
Marseilles		Ethen and Tournon	12	St. Dennis	6
		St. Valier	6	Beaumont	18
From Nismes to		Vienne	27	Beauvais	22
Arles	9	Lyons	15	Poix	27
Selan	21	Total Dist. from }	165	Abbeville	27
St. Pons	15	Marseilles		Montreuille	30
Marseilles	12			Bologne	24
Total Dist. from }	57	From Lyons to		Calais	21
Nismes		Macon, by water,	33	Total Dist. from }	175
		Challon, by water,	30	Paris	
From Marseilles to		Solieu	54		
Aix	15	Auxerre	60	From Calais to Dover	21
Lamboise	9	Villeneuve la	60	Dover to London	73
		Guicard			

REMARKS

On the **ANTIEN**T and **PRESENT**

STATE of ITALY;

OF THE

ARTS and SCIENCES which have flourished there;

AND OF

TASTE in **PAINTING**,

I. **A**NTIENT Italy extended no farther north than the river Arno, in Tuscany; and the river Rubicon, near Rimini. All beyond was called Cisalpine Gaul, divided into Cispadana and Transpadana, which included the greatest part of modern Italy.

THE general name of Italy was probably derived from Etolia, a Grecian nation, opposite to this country, from which it is separated only by the Adriatic gulph. The southern part was inhabited by various tribes, who communicated their names to the several subdivisions; as the Latins, Sabines, Tuscans, Samnites, Campani, Picentini, and Tarentini: but the whole country was antiently called Ausonia, Latium, Hesperia, Saturnia, and Oenotria.

ACCORDING to the earliest accounts we have, this extensive and beautiful peninsula was then in the same situation that it is now, cantoned out into various little states and republics, all living in distrust,

B

or

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or being at war, with each other. The Latins subdued the other tribes, and founded Rome about the year of the world 3300, and 704 years before the birth of Christ. The regal line continued from Romulus to Tarquin the Proud, who was deposed in the year of the world 3518, when the constitution was altered from a monarchy to a republic.

THE Roman commonwealth changed the face of things, by swallowing up all, and making herself the head and mistress of Italy. Carthage was conquered, and all Greece was reduced, by the Roman arms, which became invincible. But Julius Cæsar established a new monarchy, which continued 'till the reign of Constantine, who removed the seat of the empire from Rome to Constantinople. The empire was afterwards divided into two parts; the one called the Roman empire, whose monarch resided at Rome; and the other the Grecian empire, whose emperor had his residence at Constantinople; 'till the fifth century, when the Goths, Vandals, and other northern nations, broke into the Roman empire, and divided it among them. The north part of Italy fell to the share of the Lombards; while Ravenna and Naples were possessed by the Grecian emperors a considerable time after the destruction of the empire of Rome, of which Augustulus was the last sovereign, in the year of Christ 473.

CHARLEMAGNE invaded Lombardy; took Didier, the last king, prisoner; and put an end to that kingdom, about the year 774: after which, he confirmed the exarchate of Ravenna to the pope, with other territories; and, in return, the pope crowned Charlemagne emperor of the Romans in 800, whereby a new empire was founded in the west, which comprehended Germany, France, Italy, and part of Spain.

As the emperors resided in Germany, the Italian governors assumed sovereign authority; by which means several principalities and states were erected; and the popes, at last, incited insurrections against the

the emperors. Pope Gregory VII. excommunicated the emperor Henry IV. and deprived him of part of his prerogatives, which occasioned frequent wars, wherein some of the Italian princes and states procured their independency to be established *.

WE have different computations of the extent of Italy, according to the different notions that antient and modern writers have entertained of the proper bounds of this country : however, let it suffice, that from the frontiers of Switzerland to the extremity of the kingdom of Naples, it is about 750 miles in length; and from the frontiers of the duchy of Savoy to those of the dominions of the state of Venice, which is its greatest breadth, about 400, though in some places it is scarce a fourth part so broad.

It is bounded by the Alps, which separate it from France, Switzerland, and Germany, towards the north and north-west; by the gulph of Venice, or Adriatic sea, and the country of Trent, towards the east; by the Ionian sea, and streight of Messina, towards the south; and the Tuscan sea, towards the west.

THE seas which encompass Italy on three sides are the Adriatic, the Ionian, and the Tuscan: but it has also abundance of fine lakes, and many large rivers, particularly the Tiber, Po, Arno, Mincio, Adda, Adige, and Volturno.

ITALY may be considered under three grand Divisions : I. Upper Italy, comprehending Lombardy, so as to include the principality of Piedmont; to which may be added the dukedom of Savoy, though on this side the Alps; the duchies of Montferrat, Milan, Parma, Modena, and Mantua, with the republics of Genoa and Venice. II. Middle Italy, containing the dominions of the pope and the grand

* Echard's compendium of geography, p. 30. Machiavel's history of Florence, book i. p. 20.

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duke of Tuscany; with the republics of Lucca and
St. Marino. III. The Lower or Southern part of
Italy, consisting of the kingdom of Naples.

THE principal Italian Islands are Sicily, Sardinia,
and Corfica: but there are also the Lipari islands,
between Sicily and Naples; the islands of Caprea,
Ischia, and others, in the gulph of Naples; as like-
wise the islands of Elba, and others, on the coast of
Tuscany.

ITALY extends from 38 degrees 20 minutes to 47
degrees of north latitude, and from the 7th to the
19th degree of east longitude; therefore the air of this
country must be very different, according to the dif-
ferent situations of the several countries of which it is
composed. The northern parts, that lie upon the
Alps, are cold, and covered with snow in winter:
the hills of the Apennine, which run almost the
whole length of Italy, are also cold: but the coun-
tries on the north of the Apennine are temperate;
and those on the south are warm. The Campania of
Rome is unhealthy, and so is the Ferrarese, occa-
sioned by bogs and stagnant waters. In other parts
the air is generally pure and dry; and though Na-
ples, from its southern situation, might be thought
the hottest; yet, being almost surrounded by the
sea, it is continually refreshed by breezes from
thence.

As Italy hath been thus bountifully supplied by
nature, it has farther, from the ingenuity and appli-
cation of its inhabitants, been esteemed the mother
of arts and commerce in respect to the rest of Eu-
rope. Its reputation is still so high with regard to
the first, that the tour of Italy is considered as the
necessary conclusion of a polite education: and in
reference to the latter, the ports of Genoa, Leghorn,
Naples, and Venice, without mentioning those in
Sicily, make still a very great figure, and derive vast
advantages to the sovereigns in whose dominions they
are situated.

THERE

THERE is no kind of government subsisting in any part of Europe, of which something similar is not to be found in Italy. The sovereignty of the Pope is peculiar to this country, as it is invested in a spiritual person, and yet is entirely a temporal power, exercised with more authority and policy than in any other monarchy. The dominions of the two temporal crowned heads that lie within its limits, are those of his Sardinian majesty at one end, and of the king of the Two Sicilies at the other. The duchy of Milan, once the largest and richest in this part of the world, together with the duchy of Mantua and its dependencies, belong to the empress-queen of Hungary and Bohemia, as heiress of the house of Austria, whose husband, the present emperor of Germany, is considered as one of the Italian powers, not only in that capacity by which he claims a title, paramount to the greatest part, if not the whole, but more particularly so as grand duke of Tuscany. Don Philip the infant duke of Parma, brother to the present king of Spain, is in possession of a settlement composed not only of that duchy, and of Placentia, which was the patrimony of his ancestors by the mother's side, but likewise of Guastalla. His serene highness the duke of Modena holds that duchy and Reggio, together also with the duchy of Mirandola. Besides these, there are some other inferior princes who stile themselves sovereigns, as even the poor prince of Monaco. The republic of Venice is an unmixed aristocracy, still venerable for the wisdom of its government, as once formidable by the extent of its dominion, and power of its naval force. The republic of Genoa is likewise an aristocracy; but not quite so pure as that of Venice. The Swiss cantons, the Grisons their allies, and the city of Geneva, are so many different republics, each having its particular form of government, but owing their strength to their confederacy, which renders them truly great

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and respectable. There are also two free states, the dominions of which are surrounded by those of sovereign princes, to whom they owe nothing by way of obedience, or even of homage; the first of which is the commonwealth of Lucca in the neighbourhood of Tuscany; and the latter, the republic of St. Marino in the center of the papal territories *.

II. Of the declension of the ARTS and SCIENCES; and their revival in ITALY.

WHEN Rome had extended her empire into Asia, Africa, and almost over all Europe, she saw her citizens arrive at the summit of human glory; but the Romans, in their pretensions to science, gave place to the Greeks, whom they revered as their masters in the school of arts.

IT seems as if there were certain periods of time, in which a spirit of perfection universally diffuses itself in the same country throughout all professions, without its being possible to assign how or why it should happen so. Yet we may assert, that all arts and sciences are allied in some manner to each other; and that the taste of perfection is the same in whatever depends upon genius. If cultivation be wanting, an infinity of talents lie buried; but when true taste awakes, those talents derive mutual aid from each other, and shine out in a particular manner. The misfortune is, that this perfection itself, when arrived at its supreme degree, is the forerunner of the decline of arts and sciences, which are never nearer their ruin than when they appear the most remote from it. Such are the instability and vicissitude of all human things.

* The curious reader may compare this account with the state of Italy, as given by Machiavel to Pope Clement VII. See Machiavel's history of Florence, p. 20, 21.

THE history of arts and sciences, and of the persons who have been most eminently distinguished by them, may be called the history of human wit; which, in some sense, does not give place to that of princes and heroes, whom common opinion places in the highest degree of elevation and glory. The victories which take up the greatest part of history, and attract admiration the most, have generally no other effects but the desolation of countries, the destruction of cities, and the slaughter of men. Of what utility to us are either Nimrod, Cyrus, or Alexander? All those great names, all those victories, which have astonished mankind from time to time, those princes and conquerors, with all their magnificence, are returned into nothing with regard to us; they are dispersed like vapours, and vanished like phantoms. But the inventors of arts and sciences have laboured for all ages of the world, and we still enjoy the fruits of their application and industry. They have provided for all our occasions at a great distance; they have converted all nature to our uses; they have reduced the most indocile matter to our service, and have procured for us all the elegancies of life: they have opened to us the treasures of the sciences, and have guided us to knowledge the most sublime, the most useful, and the most worthy of our nature: they have put into our hands, and placed before our eyes, whatever is most proper to adorn the mind, to direct our manners, and to form great princes, just magistrates, and good men. It is by their aid our hands cultivate the fields, erect buildings, and fabricate manufactures. To make a transition from the useful to the ornamental part of arts and sciences: it is owing to them that we use the pencil, handle the chissel, and touch instruments of music; which are those solid and permanent advantages and emoluments that have always been increasing from their origin: they extend to all ages and nations, and to all mankind in particular; which will perpetuate themselves

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through-out all times, and continue to the end of
the world.

THE Goths and Vandals took advantage of the last strugglings of the Roman state; and Odoacer, king of the Heruli, with an innumerable multitude of the barbarous nations, ravaging Italy, approached to Rome, which he entered without any resistance, deposed the emperor Augustulus, and secured the imperial dignity to himself, which was soon transferred to Theodoric the Goth. In this manner the inundations of the barbarous people proved equally fatal to arts and empire; and Rome herself, when she ceased to be the mistress of the world, in a little time quite forgot to speak the Latin tongue*.

THE fine arts are like the fabled phenix, they revive out of their own ashes; therefore we have reason to believe that some of those arts were several times extinguished, and renewed again, in the first ages. As the fine arts were extinct in Italy ever since the eruption of the barbarians, the senate of Florence sent for painters out of Greece, to restore painting in Tuscany. The famous Cimabue was their first disciple, and made such a progress in this art, that when Charles of Naples passed through Florence he visited Cimabue, and thought himself very well entertained by the sight of his works. This was about the year 1280, at which time painting in oil was unknown.

PAINTING, as well as other arts, came to be known by the progress it made in the minds of men. Those that began to revive it in Italy, and consequently had but weak principles to go by, drew the admiration of the spectators by the novelty of their works: but as the number of painters increased, and emulation gave them new lights in their art, so the beauty and value of their pieces increased; from whence arose

* Rollin's history of the arts and sciences of the antients, part iii. Kennett's *Romæ antiquæ notitia*, part i. p. 28. Paolo Paruta's discourses, p. 140. Count Algarotti's essay on painting.

many lovers and critics in painting; and things being come to a certain point, the world believed it impossible for the pencil to produce any thing more perfect than what was the object of their wonder in those days, when the part that depends on composition and design was not seasoned by the grand gusto, which the painters have since acquired.

At last, after several years, the good genius of painting raised up some great men in Tuscany, and the duchy of Urbin, who by the goodness of their talent, the solidity of their understanding, and the assiduity of their studies, elevated the ideas of the knowledge which they learnt of their masters, and produced some things so perfect, that they will always be the admiration of posterity: but those to whom we are principally indebted for this perfection are Leonardo da Vinci, Michael Angelo, and Raphael.

III. OF TASTE IN PAINTING.

THE different tastes of nations may be reduced to six; the Roman, Venetian, Lombard, German, Flemish, and French.

1. THE Roman taste is an idea of the works that are to be met with in Rome, where the most valuable pieces are those called antiques, and the modern productions made in imitation of them, whether in sculpture or painting. The excellence of these pieces consists chiefly in the beauties of design, the fine choice of the attitudes, the delicacy of expression, fair order of the foldings, and a sublime stile to which the antients raised nature, and after them the moderns in the beginning of the sixteenth century.

2. The Venetian taste is quite different from the Roman; for as the latter neglected colouring too much, the former did the same by design; there being few antiques at Venice, and few pieces of sculpture or painting in the Roman taste. The Venetians

netians applied themselves to express beautiful nature, which they took from objects in their own country. They characterised them by comparison, not only by shewing the value of the true colour of one thing by the true colour of another, but by choosing in this opposition an harmonious vigor of colouring, and every thing that might render their objects the more probable and surprising.

3. THE Lombard taste consists in a flowing mellow design, where a fine choice of nature is somewhat mingled with the antique, in colours nearly approaching those of life, and laid on with a slight pencil.

4. THE German taste is commonly called the Gothic gout, which is an idea of nature as we see her generally with her defects, and not as she might be in her purity.

5. THE Flemish taste differs only from the German in a greater union of well chosen colours, an excellent *claro obscuro*, and a mellower pencil.

6. THE French taste has been always so divided, that no just idea can be given of it*.

THOSE arts which are the nearest related, and claim the most antient kindred with each other, are painting

* De Piles's art of painting, p. 349---352. See also the judgment of Charles Alphonse du Fresnoy on the works of the principal painters of the two last ages, p. 223---237. But the curious may further consult Monier, Sambers, Richardson, and Webb; as also count Algarotti, in his chap. xii. on the expressions of the passions, p. 122, where he says, "That few are the examples of strong expression afforded by the Venetian, Flemish, or Lombard schools. Deprived of that great happiness of studiously contemplating the works of the antients, the surest sources of perfection in point of design, expression, and character, and having nothing but

nature constantly before their eyes, they made strength of colouring, blooming complexions, and the grand effects of the *chiar-oscuro*, their principal study; they aimed more at charming the senses than at captivating the understanding. The Florentine, over which Michael Angelo presided, was above all things curious of design, and most scrupulously exact in point of anatomy. Not only elegance of form, and nobleness of invention, but likewise strength of expression, triumph in the Roman school, nursed among the works of the Greeks, and in the bosom of a city which was the seminary of learning and the arts. p. 124."

and poetry ; and whoever thoroughly examines them will find their resemblance so strong, that he cannot take them for less than sisters *. But as painting was first revived in Tuscany, this naturally led our travellers, to begin their observations in that state, especially as they went there by sea.

* ---- Pictoribus atque poetis
Quidlibet audendis semper fuit æqua potestas.

Hor.

Painters and poets, free from servile awe,
May treat their subjects, and their objects draw.

and poetry; and whoever thoroughly examines them will find their resemblance to strong, that he cannot take them for less than artists. But as painting was first received in Tuscany, this naturally led our travellers, to begin their observations in that state, especially as they want there by sea.

* - - - - -

Mr.

Painting and poetry, the first two, they were their subjects, and then objects draw.

BOOK I.

THE GRAND DUCHY OF
TUSCANY.

CHAP. I.

Of TUSCANY in general; and its government
under the family of MEDICIS.

THE duchy of Tuscany, known antiently by the names of Umbria, Tyrrhenia, and Etruria, fell under the dominion of the Romans, about 455 years before Christ. The Ostrogoths possessed it in the fifth century, and then the Lombards, who were expelled by Charlemagne in the year 800; after which it became subject to the German emperors, who appointed the governor, until the pope encouraged these governors to render themselves independent, and accept of his protection against the emperor: but the government was at last invested in the house of Medicis.

TUSCANY is now composed of the territories that formerly belonged to the then distinct republics of Florence, Sienna, and Pisa. The bounds which are generally ascribed to Tuscany are the river Tiber, the Apennine mountains, and the river Magra; so that it is surrounded by the pope's territories on the north, east, and south-east; by the Tuscan sea on the south west; and by the territories of Genoa and
Modena

Modena on the north-west. The whole extent of this country, from south to north, is about 130 miles, and about 120 from east to west. With respect to strength and convenience, it has all the advantages from situation that can be wished. As to the soil, it is in some parts mountainous, where there are mines of copper, iron, silver, and alum, with quarries of fine marble, alabaster, and porphyry. In other parts it abounds with pleasant hills, which are covered with vines, oranges, lemons, olives, and other fruits: but in some places there are vallies which produce abundance of corn and grafs. It has many little rivers; but the chief of them is the Arno. The other commodities besides those already mentioned, are wool, flax, saffron, ferges, woollen cloths, silks, tapestries, gilt leather, earthen ware, and perfumes.

THERE is no country in the world where the people seem better adapted to mercantile affairs, or where they know better how to make that disposition turn more to account. All the princes of the house of Medicis were themselves merchants, and by their example commerce has been always thought there a thing not at all incompatible with nobility.

FLORENCE shared the unhappy fate of its neighbouring states, by the factions of Guelphs and Ghibelines: but, about the year 1419, Cosmo de Medicis, lord of Florence, whose family had been long powerful, won the hearts of the people by his generosity: they called him their Father, and the Deliverer of his Country. He adorned the city with many stately buildings, and enjoyed the highest honours to his death in 1464. His son Peter was continued in the direction of affairs, and died in 1472, leaving two sons, Laurentio and Julian; the former of whom was his successor, and the latter was assassinated at mass, by some conspirators secretly encouraged

raged by pope Sextus IV. Laurentio spent the rest of his days in peace, and took great pains to maintain the tranquillity of Italy. He was succeeded by his son Peter II. in 1492, whose scandalous submission to Charles VIII. of France made him so contemptible that he was refused admittance into the council, and was obliged to fly to Naples, where he was drowned in the river Gariglian. In 1511, the cardinal de Medicis re-established his family in Florence, with the assistance of a Spanish army: but, in 1527, another insurrection was stirred up against the house of Medicis; and Hypolitus, with his brother Alexander, the heads of it, were banished; though they were soon recalled by the interest of pope Clement VIII. who was of this family, and was that pontiff to whom Nicolas Machiavel dedicated "The history of Florence."

THIS family of the Medicis hath given eight sovereign princes to Tuscany, as follow.

I. ALEXANDER, in 1530, was made duke of Florence, by the emperor Charles V. but he was murdered by his kinsman Laurentio de Medicis, and Philip Strozzi.

II. COSMO I. succeeded to the sovereignty, on the murder of his uncle, in 1538. He instituted the order of St. Stephen, and became one of the most illustrious princes of his time. He had the title of Grand Duke bestowed upon him by pope Pius V, in 1570, that he might be raised to a rank superior to the princes of Italy, though he had the title only of Serene Highness; whereas that of Royal Highness was given to the duke of Savoy.

III. FRANCIS succeeded, on the death of his father, in 1574; and was confirmed by the emperor Maximilian II. in the dignity of Grand Duke of Tuscany.

IV. FERDINAND I. renounced the purple, on the death of his brother, in 1587, assumed the title of
of

of Grand Duke, acquired the esteem of all Europe by his prudent conduct, and died greatly regretted in 1609.

V. Cosmo II. succeeded his father Ferdinand, and was remarkable for the strength of his genius, and his universal knowledge.

VI. Ferdinand II. on the death of his father Cosmo, became possessed of the grand ducal throne, in 1620. After a long and happy reign, he died in 1688, and had for a successor Cosmo, his eldest son.

VII. Cosmo III. married Margaret Louisa, daughter of the duke of Orleans, by whom he had John Gaston, who succeeded to the throne, on the death of his father, in 1723. About the year 1700, the grand duke Cosmo III. finding the title of royal highness given by the emperor Leopold to the duke of Lorrain, applied to his imperial majesty for the same favour, which was readily granted.

VIII. JOHN GASTON was born in 1671, and, in 1697, married Anna Maria Francis, daughter of Julius Francis, duke of Saxe-Lawenburg, and relict of Philip William, count palatine of the Rhine: but this match being barren, the right of succeeding to Tuscany, devolved on the house of Parma. As Anthony Farnese, duke of Parma, had likewise no issue, Don Carlos of Spain was acknowledged heir to Parma and Placentia, in right of his mother Elizabeth Farnese, and took possession of them on the death of the duke. Don Carlos was afterwards declared hereditary grand prince of Tuscany: but by the treaty of Vienna, in 1735, it was stipulated, that the grand duchy of Tuscany should be given to Francis duke of Lorrain, in exchange for that duchy which was yielded to France after the demise of king Stanislaus. After thus seeing his dominions disposed of into a strange family, John Gaston died on the 9th of July, 1737, aged 67, and was succeeded

ceeded by Francis Stephen of Lorraine, the present emperor of Germany.

C H A P. II.

O F

L E G H O R N.

OUR travellers, on the 7th of February, 1752, sailed from Toulon, on board a ship bound to Leghorn, where they arrived on the 14th.

THIS is a neat, well-built city, situated on a plain, almost level with the sea, in 11 degrees of east longitude, and 43 degrees 30 minutes of north latitude; being 40 miles west of Florence, and 150 north-west of Rome.

THE great wealth of Tuscany, and the true source of her power, has been this famous port of Leghorn, or Livorno, as the Italians call it; which was obtained from the Genoese in exchange for Sarzana.

THE country about it was formerly a morass, or bog, whose noxious steams infected the air; but by the skill and pains of an Englishman * the soil was rendered habitable, the air more healthy, and the port improved so as to become the best in Italy. By his advice also it was made a free port; that is, the duties inwards are very easy, and there are no duties at all upon exportation; which hath rendered it for more than a century past the great magazine of the Levant trade, and has drawn thither merchants from all parts, particularly Jews and Armenians, of whom many reside there, and have great privileges allowed

* Sir Robert Dudley, who was son to queen Elizabeth's favourite the earl of Leicester, and was himself created duke of Northumberland by the emperor.

them : but the greatest part of this commerce is carried on by the subjects of the maritime powers, who for that reason have their consuls resident there, and interest themselves upon all occasions in its favor.

INDEED the Jews and Armenians are generally brokers and factors for all nations at Leghorn. Their brokerage-fees are half per cent. both for sales and purchases : they have half per 1000 for exchanges, and a fourth per cent. for insurances of entry.

LEGHORN hath a fine mole, which incloses a noble harbor, where ships of the greatest burthen may ride in safety. Adjoining to this is a small haven where the gallies lie belonging to the government. As a guide for ships into this harbor in the night, there is a fine tower or lanthorn of infinite service to mariners ; and in the small haven, or port, are generally four, five, or six large gallies full of slaves *. However the city labours under a want of good water, being obliged to fetch it from Pifa.

THE length of the mole is 600 common paces, on which the wealthy inhabitants take the air in their

* Leghorn is of more note for its great trade than for its antiquity. It is one of the neatest cities in Italy ; and that to which there is the greatest concourse of foreign merchants, either for the sake of trade, or for shelter from their creditors. The port is divided into the great and little harbors ; the former of which has been rendered convenient by the expence of a fine mole, and some towers that serve for light-houses ; the other, which has a very narrow entrance, serves for the gallies. ---Memoires of Charles Lewis, Baron de Pollnitz, in 1731, vol. ii. p. 140.

On the left hand, at the entrance into the harbor, are two towers said to be the remains of an harbor belonging to the Pisans. The harbor of Leghorn

is divided into the outward and inward, the latter of which is called the Darsa, or Darsena, and is appropriated only to the great duke's gallies, which are about five or six in number, and sometimes are sent out upon a cruise against the corsairs. On the Florentine piece of money called Livernini the harbor is struck with this inscription : Et patet, et favet : or, 'It is open and free to all.' ---Travels through Italy, &c. by John George Keyser, in 1729, vol. i. p. 393.

The Faro, or light-house, where in dark nights above thirty lamps are burning, stands in the open sea upon a detached rock, and in clear weather has a view not only of Corsica, but even of Sardinia : the former may be discerned even from the mole. Ibid. p. 394.

coaches ;

coaches; but the breadth of the harbor is about 1500 paces. One great defect of this harbor is the shallowness of the middle part of it; so that ships of burden are safer when fastened to the side of the mole than in the harbor itself.

Not far from the light-house, but upon the main land, is the Lazaretto, where persons bringing goods from places suspected of a contagion perform quarantine.

THE Turkish slaves, and other galley rowers, are every night secured in a large place surrounded with a high wall, called li Bagni, in imitation of the Turks, who give this name to the prison wherein they keep the Christian captives. They are set at liberty in the day-time, when they may exercise their industry either in labor or traffic; but they are obliged to return to the Bagni in due time.

THE three classes of rowers are the volunteers, the criminals, and the Turkish slaves, who have each their respective wards: but no distinction is made in other respects; and one sick ward and dispensary serve indiscriminately for them all. The number of these galley rowers is generally about 2000; of which about 800 are Turks: but there are also several free Turks, who live in the city, in a quarter contiguous to that of the Jews.

THE number of inhabitants within the walls are reckoned 40,000, including 10,000 Jews*. The streets are very regular, broad, and well paved; and there are a great number of good buildings, especially in that part called New Venice. The port of St. Mark is handsome, and no person is permitted to go out that way, to prevent desertion. The town has a neat fortification, and a bell is fixed over each

* Others say, there are 18,000 Jews at Leghorn, which is called their paradise; for, except living by themselves in one particular part of it be reckoned a hardship, they enjoy all manner of freedom, without any ignominious mark of distinction. Keyser, p. 392.

centinel's box. The garrison consists of one complete battalion of Tuscan guards, and only part of two others. The Grand Place makes a fine appearance, and the Greek church is prettily ornamented *. They have good hospitals for the poor and sick, but none for those who are lame or past labour; so that they have a multitude of beggars. The publick prostitutes have particular quarters assigned for them, and are under a very strict regulation. It is said they even maintain one of the gallies out of the taxes imposed upon their profession. The port is entirely free for commerce to all nations, so all sects are tolerated here: but the publick exercise of religion is allowed only to the Roman catholics; yet with some indulgence even to the Greeks, Jews, and Mahometans. The British factors, who consist of about forty families, constantly maintain a chaplain at Leghorn; and as the harbour is never without English, Dutch, or Danish vessels, the Protestants have always an opportunity of baptizing their children, receiving the sacrament, and performing the other rites of their church.

On the quay near the gallies is the famous marble statue of the grand duke Ferdinand I. with four Turkish slaves, in bronze, chained to the pedestal. It is said these slaves were a father and his three

* Pollnitz says, the city is well built; the streets broad, strait, and lightome, and several have canals in them after the manner of Holland: the great square is beautiful; and the ports magnificent. Pollnitz, ii. 140. And Keyssler observes, that most of the streets are broad and strait, and that from the great market are two vistas through both the city gates. Of the other two sides of this square, one looks towards the cathedral, and the other toward three buildings erected exactly on the same plan, belonging to some English

merchants. The north part of the city is extremely well built, and one quarter of it, on account of its many canals for cleanliness and convenience of trade, is called New Venice. The ramparts afford a very agreeable prospect of the sea, and of many country seats on the land side. The city is also well fortified, having two forts towards the sea, besides a citadel: the number of guns in its fortifications are about 300, most of them brass; and the garrison consists of 600 men. Keyssler, i. 393.

sons,

sons, who attempted to run away with one of the duke's galleys, but were overtaken and put to death. The duke's statue is the work of Donatelli, and John de Bologna is said to have done the slaves, which are esteemed very fine.

BARON de Pollnitz erroneously says that this is the statue of Cosmo I. but he truly tells us, the grand duke is represented in armour, with a ducal mantle over his shoulders, a turban on his head, and a scymitar at his feet. "The concomitants, says he, of this fine statue are worthy of a nice observation. At the four corners of the pedestal there are four slaves in brass, representing Turks, in admirable attitudes, which seem chained to the pedestal. Connoisseurs esteem them masterpieces: their proportion, which is twelve feet, makes the vulgar think they represent four giants; but tradition says they are the figures of four Turks, the great grandfather, grandfather, father, and son, who were taken by the great duke's galleys; and this prince caused their statues to be carved to transmit the event to posterity."

THE want of an inscription leaves the matter doubtful; nor is there much more certainty concerning the author of this groupe of admirable statues, some ascribing them to Peter Tacca, who made the brazen horse * upon the Pont Neuf at Paris; and others have affirmed these five statues, or at least that of marble, to be the work of Donatelli †.

THE town of Leghorn has accidentally done what the greatest fetch of politics would have found it difficult to have brought about; for it has almost unpeopled Pisa, if we compare it to what it was formerly, and every day lessens the number of inhabi-

* Keysser, i. 395. This must be a mistake; for our travellers have proved that the equestrian statue of Henry IV. on the Pont Neuf, in bronze, with four slaves bound to the pedestal, was the

work of three artists; the bass reliefs by Francavilla, the king by Depre, and the horse by John de Bologna.

† Keysser, 395.

tants at Florence. It is true, strangers pay little or no taxes directly at Leghorn, but out of every thing they buy there goes a large gabel to the government. Mr. Addison says, that when he was there, the very ice merchant at Leghorn paid above 1000*l.* sterling annually for his privilege, and the tobacco merchant 10,000*l.* for the grand duke reserves to himself the monopoly of several commodities, particularly tobacco, brandy, and salt *.

LEGHORN is in reality the chief port on the Mediterranean sea; and many of the inhabitants speak English tolerably well. About noon the merchants meet in a street adjoining to the square, to negotiate their respective business; at which time many people of all nations are to be seen there, as on our Royal Exchange.

YET Leghorn is not to be reckoned among the most healthy cities, for the country is chiefly sandy; though well covered with oaks, elms, and thickets of other trees, where the black buffaloes feed and take shelter, which are applied to several uses by the inhabitants of this state.

C H A P. III.

O F

P I S A.

ON the 24th of February, our travellers set out for Pisa, which is distant from Leghorn two stages, or posts, eight miles each. The expence of each post is eight pauls for a chaise, and three to the

* Mr. Addison's Remarks on several Parts of Italy, &c. in the Years 1701, 1702, 1703, p. 227. Keyser, 396.

driver :

driver: but it is the custom of the country, that when you hire a chaise, you take earnest of the person you have agreed with, instead of giving it as with us*.

THE city of Pisa is four miles south of the sea, and forty west of Florence. It was formerly a celebrated republic, which maintained powerful fleets, and disputed the sovereignty with the Genoese and Venetians. It made a conquest of the islands of Sardinia and the Baleares, reduced the city of Carthage, and was of great service against the Infidels in the Holy Land: but being subdued by the Florentines, and the seat of government removed, the town became deserted, and the buildings decayed; so that it seems the shell of a great city, not half furnished with inhabitants, who are computed at about 16,000; though, according to the largeness of the place, they should amount to 80,000 at least. However, it enjoys a healthful air, good water, and a fertile soil.

THE town is divided almost into two equal parts by the river Arno †, whereof the sides, lined with a sloping wall, form a very commodious quay, where ships of burthen formerly unloaded their merchandise: but the mouth of the river being now choaked up, it is only navigable for smaller vessels.

THEY have three bridges over the Arno, and that in the middle is built with marble. There is a good

* The way by land from Leghorn to Pisa is along a continued plain, over several stone bridges across the canal, which is sixteen miles long from one town to the other. This canal, besides the great convenience it is of to trade, serves as a drain to several morasses; though it is sometimes frozen in winter. The barks go daily from Leghorn to Pisa, and the passage costs only six sols. The

vessel is drawn by men, and takes up six hours in the passage; but the company is not always of the best sort. Keyser, p. 396.

† The Arno rises on the eastern confines of Tuscany, runs west quite across that duchy, passes by Florence, and falls into the Tuscan sea below Pisa. The valley through which it runs is exceeding pleasant, and abounds with almost all kinds of fruit.

town-house, and a handsome exchange, which was built in 1605, but is now almost desolate. The streets are broad and strait, and there are several fine squares: nor are the buildings amiss, but most of the windows are papered. The great church, baptistry, leaning tower, and the Campo Santo, or burying place, are all contiguous upon one spot of ground, and are all buildings of the Gothic stile *.

1. THE cathedral is a noble, magnificent building, which they say hath been built 500 years. It is supported by seventy large marble pillars, of divers colours, and richly gilt; as also adorned with a great variety of smaller pillars, pedestals, and cornices of the finest marble. It hath three gates of brass, with beautiful relievos of the history of the New Testament, which is said to be the work of John de Bologna. The gate at the grand entrance is but of indifferent workmanship, though they tell us it was brought from Jerusalem †. The high altar, with a madona upon it, is all of cast silver; and on each side of it stands an angel, of bronze, admirably executed by Bonanno Pisano. Round this altar is a fine piece of painting, containing the history of pope Gelasius, by Petro Sofio Senfimi. But the great sub-

* The great church, baptistry, and leaning tower, are very well worth seeing, and are built after the same fancy with the cathedral of Sienna. Addison, p. 230.

† In the cathedral, towards the leaning tower, is a pair of large folding gates of brass, on which is represented, in basso relievo, the life of Christ: but both the workmanship and design of them are a disgrace to the sacred subject; though they are said to have been brought from Jerusalem by the Pisians in one of their croisades, and probably in time they may pass for the gates that

belonged to Solomon's temple. Keyser, i. 399.

The cathedral has three great gates, the doors or leaves of which are of brass, and represent the passages mentioned in the New Testament; a proof how grossly they are mistaken who say they were the gates of Solomon's temple. Pollnitz, ii. 141.---Pollnitz says, the roof is supported by sixty marble columns: but Keyser tells us, that the number of pillars within the dome amounts to seventy-six, every one of which is cut out of a single block of white oriental granate.

ject of admiration arises from the many little angels on the white marble capital of a porphyry pillar, in which Stagio di Pietra Stanta has nobly displayed his art. The statues of Adam and Eve, on the altar of the holy sacrament, are greatly admired. In this cathedral are also several good pictures, by Domenico Beccafumi, Antonio Saliani, Domenico Ghirlandi, Benozze Gozzoli, Perio del Vago, Giorgio Vasari, Sodorno, and Bronzino.

THE church wants light, and hath a flat roof; but every particular in it worth notice is described in a pompous folio published at Rome in 1705, with the title of “*Jos. Martinii Theatrum Basilicæ Pisanæ* *.”

2. THE baptistry is said to have been built 600 years, and is a large circular building, with a high cupola, all of white marble. It is very beautiful within, where is a fine marble font, and an elegant pulpit. The font is divided into four partitions, and in the middle stands a bronze statue of John the Baptist. The pulpit is supported by six marble pillars, curious, and of different kinds, having the last judgment represented on it in basso relievo by Nicholas Pisano. The architect of this baptistry was Giovanni Pisano, who disposed the concavity of the cupola in such a manner, as to make a loud double echo of any noise that is made below.

3. THE leaning round tower is in the cathedral church-yard, detached from any other building. It was built about 400 years ago, by Withelmus a German, Bonannus a Pisan, and Thomas Pisarius. Its height is 187 feet and a half, and it is ascended by 355 steps to the top, which is inclosed with a breast-work, and in it hang seven bells. It seems as if divided into eight partitions or stories, each sur-

* The remains of Gamaliel, Nicodemus, and Abiba, are here kept in a stone coffin on the altar; and those of the emperor Henry VII.

who was killed by an ecclesiastic, lie in a marble coffin placed in the wall, on the left hand of the great chapel. Keysser, p. 400.

rounded with a colonnade of thirty-eight pillars, which in all the rows are of the same thickness, but decrease in length proportionably towards the top. It inclines from a perpendicular about five yards from the top, and seems as if falling. The common opinion is, that it was built so by the artists to shew their skill; and there is no visible flaw in the whole building, as there must have been, if occasioned by an earthquake. Some people think, that the earth under this part of the foundation has given way, which might be so gently as not to dislocate any part of the fabric. The appearance of it near the ground favours this opinion by a moulding, which would have decided the question if it had run horizontal; and it is not likely that the artists would have left their design to admit of a doubt*.

4. IL Campo Santo, or the burying place, adjoins to the cathedral, and is an oblong piece of ground, with a gallery round it, divided by two stone walls into three equal parts. In the uppermost lie the nobility, the citizens in the middle, and the peasants in the lowest part. The galleries were built by Giovanni Pisano, and finished in 1289. On the walls are several scriptural histories painted by several hands,

* Keysser says, that this tower is computed at 188 feet; that it was completed in the year 1174; and that one Withelm a German, together with Bonanno, are said to have been the architects. He adds, that the most remarkable thing in it is, that a plummet let down perpendicularly from the top touches the ground at the distance of fifteen feet from the bottom of the tower. This surprising inclination is by many imagined to have been designed by the architects as a proof of their skill; but such a notion can only proceed from want of knowing, that it is so far from shewing any great skill in architecture, that

any common builder may do the like, especially if his materials consist of free-stone. Nor is this the only leaning tower in Italy; for this defect, which creates so much wonder, is caused by an error in laying the foundation. The tower at Pisa has no apartments within, the floors and cielings of which would shew whether the inclination was intended by the architects or not; but the pedestals of the lowest row of pillars are a sufficient proof that it was not, as they are sunk much deeper in the earth on the side of the inclination than on the other. Keysser, i. 406.

among

among which the history of Job, in eight pieces by Giotto, deserves particular notice. In this cemetery are a great number of sarcophagists, or antient marble coffins, with various relievo's upon them; and many persons who distinguished themselves by their skill in the arts and sciences, or their military bravery, are interred in this Campo Santo, which is so called from a great part of the earth being brought from the Holy Land in the year 1228*.

THE Carmelites have a church here, in which are some good paintings by Massaccio. In St. Matthew's church, which belongs to the Benedictine nuns, is a remarkable perspective in fresco on the roof of it. The cieling of St. Stephen's church, belonging to the knights of that order, is prettily painted with their history: the high altar is made of fine porphyry; and over it is a marble statue of pope Stephen. These knights wear a white cross in the form of that of Malta, which is red; and they also prove their nobility before they are admitted. The grand duke Cosmo I. founded this order in commemoration of the battle of Marciano in the Sienne, fought on the 2d of August, a day consecrated to St. Stephen, which was also the reigning pope's name-day. The knights, among other privileges, were indulged by pope Pius IV. in the liberty of marrying; and the statutes of the order were printed at Florence in 1620†.

THERE is a handsome square before the church, with the palace of the order, round which are the bustoes of the great dukes in white marble; and

* In one of the galleries, or porticoes, are seventy or eighty large marble coffins; which, by reason of the admirable bass-reliefs they are adorned with, are supposed to be the work of antiquity. Keysser, i. 403.

† St. Stephen's day is kept as the chief festival of the order, when the knights wear on their breasts an octangular cross of crimson sat-

tin, embroïdered with gold, which they also wear on other solemn occasions: but on common days, when they appear in publick, they have only a plain white cross upon their cloak. Keysser, i. 398.

Their church is hung with several hundred of flags and other trophies taken from the infidels. Puffendorf, ii. 43.

in the front a fine marble statue of Cosmo the Great, erected by the order in the year 1596.

THE Collegium Ferdinandeum is built upon the spot where formerly stood the house of Bartoli, the famous civilian. The ducal palace is near this college; but has nothing magnificent or suitable to that title; and the archbishop's palace is a mean old building, with nothing remarkable but a white marble statue of Moses in a fountain in the inner court, which was erected by Francis Frosini, a native of Pistoia, count of the Holy Roman Empire, and archbishop of Pisa, in 1708. The physic garden near St. Stephen's church is very large, and well stocked with all sorts of curious plants.

THE citizens used annually to have a mock-engagement, on the middle bridge, like that between the Castellani and the Nicoloti on St. Barnabas's bridge at Venice. Pisa is a city which a traveller cannot avoid seeing: but it is impossible for him to stay in it, if we believe baron Pollnitz, who says, the people are so proud of the honour their ancestors gained by the conquest of Carthage, that their vanity is intolerable. *

C H A P. IV.

O F

L U C C A.

OUR travellers set out from Pisa to Lucca, on the 25th of February; and about four miles from Pisa they saw the baths, which are very neat.

* Pollnitz, ii. 141. Though butter is a rarity in Italy, you may sometimes find that which is very good at Pisa. Misson's voyage to Italy, vol. i. part 2, p. 554.

The distance from Pisa to Lucca is ten Italian miles, and the road is most delightful, especially along the plain, where the country is finely cultivated. On each side of the road are to be seen verdant pastures, fields of springing corn, rich vineyards, and fine olive plantations; besides some fields sown with flax, others full of white cabbages, large turnips, and other useful vegetables. In a most picturesque view the fields are bounded with trees planted at an equal distance, and to each tree is bound a vine, which shoots out to embrace its neighbour; so that the peasant may form their union, with beautiful festoons, in their season*.

THE republick of Lucca is about 30 Italian miles in circumference: but the fertility of the soil, and mildness of its government, have been such attractive inducements for settling here, that the inhabitants of the city, and the hundred and fifty villages belonging to it, are computed to be 120,000, of whom 30,000 are able to carry arms. This republic is shut up in the grand duke's dominions, and has been frequently threatened with the fate of Florence, Pisa, and Sienna†.

THE city of Lucca is situate in the middle of a fruitful plain, about 15 miles over, near the river

* The distance from Pisa to Lucca is twelve Italian miles. The country is divided into square enclosures, and planted with charming rows of trees with vines twining round them, which luxuriously intermingle their branches at the top, and form beautiful festoons. In summer and autumn nothing can exceed this tract of land; the mountain which runs all the way upon the right, being covered with olive and cypress trees of an extraordinary height. Keyser, 1. 409.

† The king of Spain was protector of this republick, when Mr. Addison was there in 1702. He says, "It is pleasant to hear the discourse of the common people of Lucca, who are firmly persuaded that one Lucquesian can beat five Florentines, who are grown low-spirited, as they pretend, by the grand duke's oppressions, and have nothing worth fighting for. They say they can bring into the field 20 or 30,000 fighting men, all ready to sacrifice their lives for their liberty." Addison, p. 233.

Secchia,

Secchia, 10 miles to the north of Pisa, and 12 to the east of the Tuscan sea. It is of an oblong form, about three miles and a half in circumference, and contains near 22,000 inhabitants†. It is fortified with a good rampart, which is broad enough for three coaches to go a-breast, and is planted with several rows of trees§.

THERE are three ports to the town, and over each guard-house is wrote *Libertas* in letters of gold †. At the entrance of the town, they take all fire-arms from strangers, but return them at their departure; and none wear swords, after a stay of three days, without a particular licence*.

GOVERNMENT.---Their council of state is composed of a consaleniere, or doge, and nine senators, who are all members of the great council, and are changed every two months. These counsellors, who are called anziani, or elders, bear the title of Excellentissimi, and whilst in office live in the republic's palace, where their expences are defrayed at the charge of the state. A doge is not capable of being re-elected 'till the expiration of seven years. The great council consists of 130 of the nobility, and 110

† Keyser says the city contains near 44,000 inhabitants; which is a great mistake, and is thus rectified by our travellers, who made a particular enquiry into this matter.

§ The city is three Italian miles in circumference, and is fortified with eleven bastions, which, with the other works, are planted with 280 pieces of cannon. The ramparts are very pleasant, being planted all round with four rows of trees, and in some parts with more. Keyser, i. 411.

† There is but one gate for strangers to enter at, that it may

be known what numbers of them are in town. Over it is written, in letters of gold, *Libertas*. Addison, p. 231.

* At entering the city, travellers must deliver up their fire-arms: but it is only informing the guard at what gate they intend to go out when they leave the city, and they are sure to find them there. They are likewise allowed to wear their swords for three days, but afterwards must have a particular licence, which generally is granted only to persons of high rank, the knights of Malta, and St. Stephen. Keyser, i. p. 411.

commoners,

commoners, who are changed every two years||. Their police is very commendable, and great attention is shewn in suppressing luxury, superfluous magnificence, and such dissipations as often prove so destructive to families, where no such restraints take place*.

THE number of troops in this state is about 300; and they say they have arms for 20,000 men in their arsenal, which is not worth visiting†.

THE ordinary revenue of the government is computed at 400,000 scudi, or about 80,000*l.* sterling; for this republic is esteemed the richest and best peopled state of Italy, in proportion to the extent of its dominions.

THE skill and industry of the inhabitants in their silk and other manufactures have gained this city the surname of *Industriosa*, or the *Industrious*; and a great profit accrues to the republic from its small kind of olives, which produce excellent oil. In all the inhabitants there appears an air of chearfulness and plenty, not often to be met with in those of the countries which lie about them; and here are seen more young women in the streets, shops, churches, and schools, than in any other part of Italy‡.

|| The whole administration of the government passes into different hands at the end of every two years, which is the greatest security imaginable to their liberty, and wonderfully contributes to the quick dispatch of all public affairs: but in any exigence of state, it certainly takes a much longer time to conduct any design for the good of the commonwealth to its maturity and perfection. Addis. p. 234. Keyss. i. 410.

* There is no state that winds the penny more nimbly, and makes quicker returns. She hath a council called the *Discoli*, which pries into the profession and life of every one, and once a year they rid the

state of all vagabonds. So that this petty pretty republic may not be improperly paralleled to a hive of bees, which have been always the emblems of industry and order. Howell's Letters in 1621, p. 76.

† Mr. Addison says, they have a quantity of arms and ammunition, but few horse, p. 233. But Keysser tells us, the palace guard is a corps of seventy-six Switzers, and the rest of the republic's forces may consist of about 500 men. i. 410.

‡ The greatest part of the gentlemen of Lucca speak French, and profess a more than ordinary civility to strangers, as in several other parts of Italy. Misson, i. 554.

THE houses are generally well built; but the streets are not very regular. The palace is large and spacious, without any thing curious. The cathedral is a large Gothic pile, and the patron of it is St. Martin. Here is an admirable marble monument of the Giuinigi family by Andrea della Quercia; and a fine piece of the Lord's Supper by Tintoretti.

THE see of Lucca is under the immediate jurisdiction of the pope; which entitles the bishop to the pallium and cross, like archbishops; and the canons are dressed like cardinals on public solemnities.

IN the church of St. Fredian is a monument with this inscription:

Hic jacet corpus S. Ricardi, regis Angliæ.

"Here lies the body of St. Richard, king of England."

BUT this royal Saint has no place in our chronicles.

ON the high altar, in the church of St. Maria, is the assumption of the Virgin Mary, by Guido Rheni; and on each side are some other pieces by the same master.

IN the church of St Pietro Maggiore is also the assumption by Raphael, and the annunciation by Ubaldi of Sienna: but the account of the impious gamester is not worth relating, though particularly mentioned by other travellers*.

* Keysser, i. 413, 414. See also "Some observations made in travelling through France, Italy, &c. in the years 1720, 1721, and 1723, by Edward Wright, Esq;" vol. ii. 4to, p. 289---291.

C H A P. V.

O F

P I S T O I A.

ON the 26th of February our travellers arrived at Pistoia, which is twenty Italian miles from Lucca, and the same from Florence. It is a good town, with fair open streets, and subject to the great duke.

PISTOIA was anciently famous for the defeat of Catiline, and, in later ages, for the tumults of the Guelphs and Gibelins; but is now in such a low condition that, tho' it is a large town, the number of its inhabitants does not exceed five thousand. Ruin, desolation, and indolence, are seen in all the streets, which are well paved, with large flags*.

At the port gate of the town they search all baggage, to see if there is any tobacco; and if they find any quantity above a pound, they seize every thing. They also seize all such apparel that has not been worn; at least they oblige strangers to pay duty for it, if only a pair of shoes.

THEIR country is very fruitful, and produces fine water melons, which are of an uncommon size; and it is probably owing to this fertility of the country, and the cheapness of provision on account of the small number of its inhabitants, that near forty noble families have chosen this place for their residence†.

* There is nothing in Pistoia that deserves either the trouble or charge of going out of the way to see it. *Misson*, i. 555.

† On the 17th and 25th of July, and the 24th of August, there are horse-races in a large unpaved street. *Ibid.* p. 556.

THE cathedral is a Gothic structure, in which are several good monuments of its bishops, particularly that erected to cardinal Fertoguerra, began by Andrea Verrochio, and finished by Lorengetti. Behind the high altar is the ascension of Christ painted on wood, by Bronzino; and on the wall, near the font, are five pieces of scriptural history, in basso relievo.

THE baptistry, opposite to the cathedral, is a handsome plain building, a rotunda, much of the same size with that of Pisa.

IN the Franciscan church are several large pieces of painting, particularly a last Supper, and Lazarus rising from his grave, by Bransina. On a tomb-stone here is the following inscription:

Hic jacet egregius legum doctor, magister Thomas de Weston, Anglicus, qui obiit A. D. MCCCCIV. die XXIX. mensis Augusti.

"Here lies that excellent professor of law, Thomas Weston, an Englishman, who died the 29th of August, 1404."

IN the church of St. Francisco di Sala are seven fine pictures, by Andrea del Sarto*.

THE church of St. Prospero belongs to the fathers of the oratory, to whom cardinal Fabroni, in the year 1726, made a present of a fine library, which consists of 14,000 volumes, exclusive of manuscripts, and is open every day. In the anti-chamber of the library are two pieces, in basso relievo, representing the shepherds coming to the sacred manger, and the taking of Christ down from the cross, both admirably executed in marble by Cornaquini, and each about four feet in height.

THE episcopal palace joins to the cathedral, and is a mean building; but has a statue in it erected to the memory of pope Leo XI. who was bishop of Pistoia.

* He was so called from his father's being a taylor, in Italian Sarto, from the Latin word Sartor.

THE Italians reckon the hours of the day from sun-set to sun-set twenty-four hours, regulating their clocks as the days shorten and lengthen: but the grand duke, in 1751, ordered all the clocks in Tuscany to be regulated our way, which the people here call the French way; however, most of them continue to reckon their time the old way, though their clocks are altered*.

FROM Pistoia to Florence is a journey of twenty Italian miles, and the road is very pleasant; but exhibits few villas or plantations to the view 'till we come into the neighbourhood of Florence.

WITHIN seven miles and a half of Florence is Poggio à Cajano, where Pope Leo X. of the house of Medicis, laid the foundation of a palace, on account of the pleasant views of the adjacent mountains, which was finished by the great duke Francis. Its outside has nothing of splendor or magnificence: but to lovers of painting it presents a fine entertain-

* The way of measuring time in Italy appears pretty odd to a new comer. It sounds a little strangely to hear them talk of fifteen or twenty o'clock, for they reckon round all the twenty-four hours. The setting of the sun, or ringing of the Ave-Mary bell, is what they begin from; so that if the sun set at eight o'clock English, then nine is one hour, and so on 'till the sun set again, which is twenty-four. But the compass of the clocks rarely goes any farther than twelve, in many places no more than six, and so begins again; so that when a clock strikes three, at one time it is to be understood as three, at another as nine, at another as fifteen, at another as twenty-one. The general time of the day is guide sufficient for you to know which of the threes it is. By this way of measuring from

sun-set, the noon hour, and indeed every other, is continually varying, it being mid-day sometimes at sixteen hours, and sometimes at nineteen, and so at all the intermediate times; so that it is impossible for a clock or watch, which is set the Italian way, to go exactly right any two days together; therefore they alter them once a fortnight, and in the mean time make allowance for the difference. It seems as if the contrivers of this way of reckoning the time, beginning from the setting of the sun, took their hint from the Mosaic account of the creation, and the expression there used, "And the evening and the morning were the first day." In Rome and some other places, the clocks strike the hour twice, after about a minute's pause between. Wright, vol. i. p. 28, 29.

ment within, having a great variety of pictures, by Lavinia Fontana, Hannibal Caracci, Paul Rubens, Leonard da Vinci, Antonio Domenico Gabbiani, Georgio Bafari, Lucio Massari, and other eminent masters. In particular, there is a Holy Family, by Caracci, whose countenance of Christ is excellent; and another holy family, by Massari, well performed, but of a low thought, for the blessed virgin is washing linen, Christ is wringing them, and Joseph is hanging them on the hedge to dry. The paintings in the large hall are by Andrea del Sarto, Franciabigio, and Giacomo da Pontormo. A gallery goes round the whole building on the outside; and there is a menagerie, of two Italian miles in circumference.

C H A P. VI.

O F

F L O R E N C E.

SECTION I. Its PRESENT STATE, FORTS, BRIDGES, and DUCAL PALACES.

OUR travellers arrived at the celebrated city of Florence on the 27th of February, and were charmed with the prospect of this most beautiful metropolis, deservedly called the Fair, in its zenith of glory; being situated at the head of the vale of Arno, and divided by the river of that name, furrounded by many eminences, with fine villas seated on them*.

MACHIAVEL

* The city of Florence lies in a fruitful valley, on the river Arno, in 43 degrees 40 minutes of north latitude, 120 miles north of Rome, in a most desirable situation, encompassed with beautiful hills

MACHIAVEL says, the city of Florence was originally built by the inhabitants of Fiesole, and was called at first Arnina: but from whence it assumed the name of Florence is variously conjectured*.

This city is now about seven miles in circumference, and contains a great number of noble palaces. The streets are handsome, and well paved with large flags, which makes them always clean. The city has seven ports, two of which are kept open night and day in the summer, and are called the Porta Romana† and Bologna. The churches amount to above 150, besides which there are seventy-six nunneries, and sixty-five friaries‡. The houses are about 9000, and the number of inhabitants is com-

hills on three sides, full of villages, countryseats, gardens, groves, and woods of olives rising gradually 'till they join the highest mountains of the Apennines; and towards the west lies that rich valley watered by the river Arno, which extends as far as Pisa, abounding in corn, wine, oil, and all manner of delicious fruits. Florence is generally stiled by the Italians, La Bella, or The Beautiful; an epithet it probably owes to the cleanliness of the streets, and goodness of the pavement, which is mostly of *pietre-forti*, or free-stone. Keyser, v. i. p. 480.

* Some would have it called Florence from Florino, one of the chief of the first colonists; others say, it was not called Florentia, but Fluentia, in the beginning, in respect of its proximity to the river Arno. "My opinion is, says Machiavel, that whatever might be the occasion of its original, or denomination, it was always called Florentia; that it was founded under the empire of the Romans, and began to be

mentioned in history in the time of the first emperors; that when the empire was first afflicted by barbarians, Florence was demolished by Totila, king of the Ostrogoths; that 250 years after it was rebuilt by Charlemagne, from whose time 'till the year 1215 it followed the fortune of the rest of Italy, and was subject to those that commanded, during which it was governed first by the successors of Charles, afterwards by the Berengarii, and last of all by the emperors of Germany." Machiavel's history of Florence, lib. ii. p. 23.

† Over the Porta Romana is an inscription in memory of pope Leo X. and the publick entry of the emperor Charles V. through this gate; and near it, on the city side, is a fine piece of painting, in fresco on a house, by Giovanni de S. Giovanni." Keyser. i. 486.

‡ The convents amount to 87, besides 22 hospitals. Keyser. i. 451. He reckoned 70,000 inhabitants. P. 486.

puted at 80,000*, whose chief trade consists of woollen and silk manufactures.

THE government is under a regency of three, who govern alternately year about: one is a German appointed by the emperor grand duke, and the other two are Florentines. The people complain much of being oppressed with taxes; for every thing bought in the town, even a book, is taxed going out as well as coming in: and it is said, the grand duke draws from this city about 30,000 ducats a month†.

In respect of the curiosities worthy the attention of a traveller, Florence exceeds every city in Italy, Rome only excepted; and for modern statues, Mr. Addison was of opinion, that it excels even Rome‡. Octavius Ferrariensis styles it, *Italiam ipsius Italiae*, 'The Italy of Italy itself;' and Ferdinando Leopoldo del Migliore gives a full description of it in his *Fiorenza illustrata* §.

SOME of the palaces are very noble, and all of them are adorned, after the true Tuscan manner, with the heavy rustic charges; which has a fine effect in the largest buildings, but not so good in the small ones ||.

* From the depression of the grandees the city continued quiet to the year 1353; in which interval happened the famous pestilence, so eloquently described by Giovanni Boccacio, of which there died in Florence above 96,000 people. Machiavel's history of Florence, lib. ii. p. 48.

† The gold ducat of Tuscany is worth 15s. 5d. sterling. "The people of Florence are very highly taxed; there is an imposition laid upon every thing they either wear or eat." Wright, p. 429.

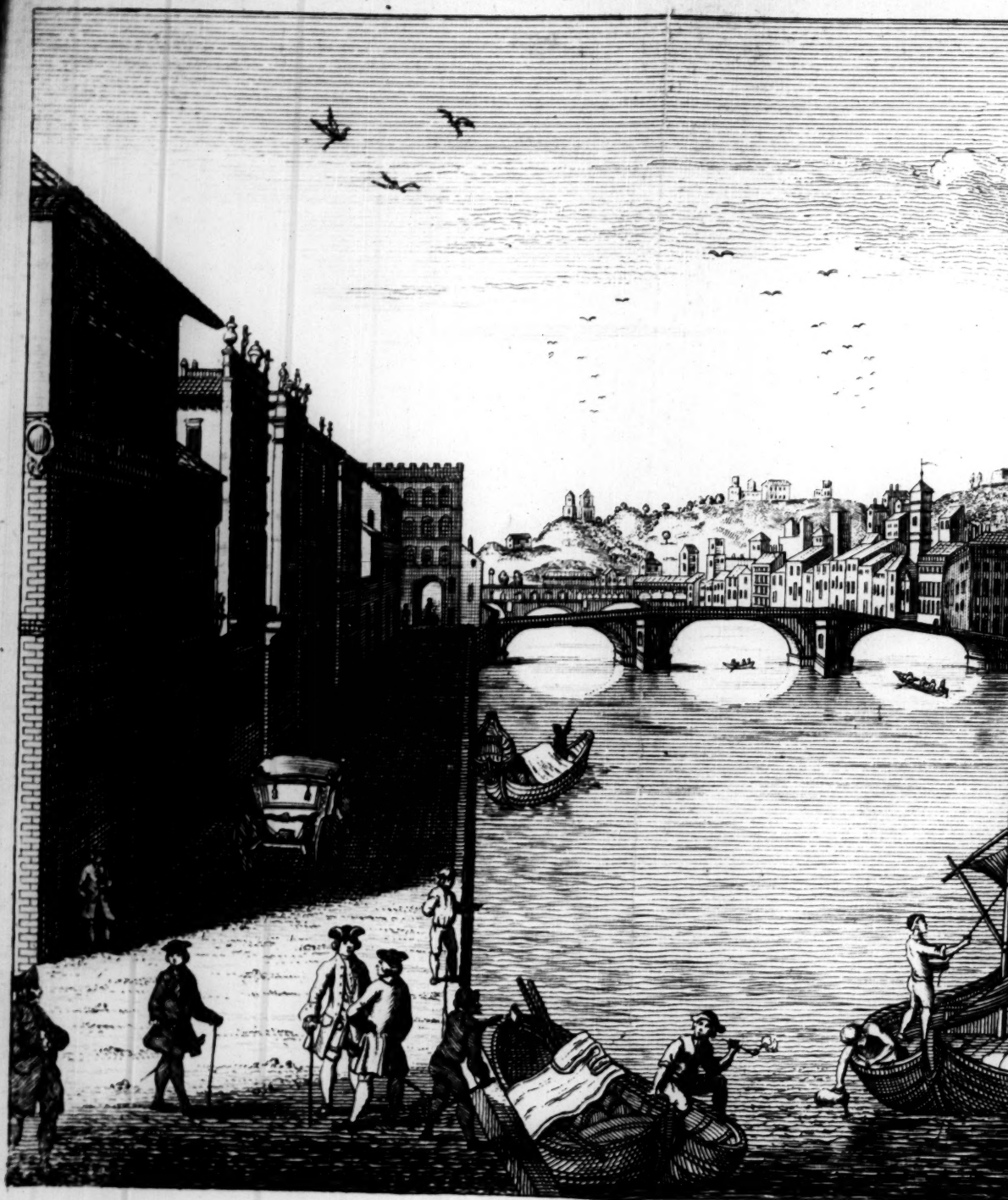
‡ Addis. p. 245. Keyll. i. 418.

§ Since the publication of that work there have been several alterations made, of which a traveller should be informed. Ra-

phael del Bruno has written a book intitled, *Il ristretto delle cose più notabili della città di Fiorenza*; or, "A short account of the most remarkable things in the city of Florence;" which must be of use to curious travellers: however, it is deficient, and not free from errors.

|| There are some beautiful palaces in Florence; and as Tuscan pillars and rustic work owe their original to this country, the architects always take care to give them a place in the great edifices that are raised in Tuscany. Addison, p. 235. This Tuscan manner seems to agree much better with the flat parts than with the pillars. Wright, p. 393.

THE



TRINITY BRIDGE



BRIDGE at FLORENCE.

THE old churches are built in the Gothic taste, and fine in their way; but the more modern churches are built in a good taste.

MANY beautiful statues are interspersed in the public parts of the city; some antique; others by Michael Angelo, Baccio Bandinetti, John de Bologna, Donatelli, and other eminent sculptors.

WHEN it is considered that the family of Medicis, for about 250 years past, have applied themselves to the improvement of the polite arts and the sciences, we should not be surprised that Florence should abound with such an invaluable collection of the most curious capital pieces of all kinds in sculpture, architecture, painting, mechanics, medals, antiques, and other curiosities.

IN this city are two forts, distinguished by the Upper and the Lower fort. The former is upon a great eminence, which commands the city; and the latter is on the opposite side, in which is a fine large piece of brass cannon, about an eighty-nine pounder, called the St. Paul: the bore is $9\frac{1}{2}$ inches diameter, its weight 12 tons 3 quarters and 70 pounds, and the form of the saint's head is on the cascabel.*

As the river Arno divides the city of Florence into two unequal parts, there is a communication between them by four stone bridges. The first, according to the course of the river, is il Ponte alla Carraia, the second il Ponte di S. Trinita, the third il Ponte Vecchio, and the fourth il Ponte alle Grazie. That of Santa Trinita is remarkable for its beauty, justness in proportion, and lightness of architecture. It was built from the design of Bart. Ammonati, and has three arches, which are elliptical. The statues

* The citadel, which consists of five bastions, was built on an eminence, by Alexander the first duke, for the better keeping the city in awe. With the like design two forts were built by Cosmo I. and Ferdinand, which have since been suffered to run to decay. Keyfler, i. 486.

of the four seasons are placed at the extremities of the bridge; but that of winter is the most admired, which was done by Taddeo Landini *. No loaded carriage is permitted to go over the bridge; but coaches are, and it affords a most charming prospect.

P A L A C E S.

IL Palazzo Vecchio, or the old palace.—The great duke formerly resided at this palace, which is opposite to a large market, called la Piazza del Gran-Duca. The object that first strikes the eye in this palace is a tower projecting out of the building, which in one part is broader than at the basis, but soon returns to a proper symmetry. The top of it is supported by four pillars, and it is called the Aerial Tower.

In this palace are kept the regalia of the grand dukes, and before the entrance are two colossal statues: one is Hercules slaying Cacus, by Bandinelli; the other called a David, by Michael Angelo †.

HERE are also to be seen two of the ancient Dii Termini; and in the middle of the court is a

* The bridge of S. Trinita was built by Ammonati, a celebrated Florentine sculptor and architect, the old bridge having been carried away by a violent inundation in 1557. On this bridge are four fine marble statues, representing the seasons: the Spring is by Francavilla Fiamingo; Summer and Autumn, by Giovanni Caccini; and Winter, by Taddeo Landini. Keyser, i. 485. The river Arno runs through the city, and has four handsome bridges over it, one of which is particularly celebrated. It was made by Ammonati. The arches of it, after a rise of a few feet from the

place whence they spring, are turned in the form of a cycloid; a particularity which, they say, no other bridge in the world has. It is all of fine white marble; and there are four statues of the same, representing the four seasons, two placed at each end of the bridge. Wright, p. 393.

† At the entrance of this palace is a marble statue of Hercules killing Cacus, both bigger than the life, and done by Baccio Bandinelli. Opposite to this group, by way of contrast, is David triumphing over Goliath, by Michael Angelo. Keyser, i. 420.

porphyry fountain, with a boy grasping a fish in bronze; as also another statue of Hercules killing Cacus, by Vincenzio Rosfi da Fiesole, a disciple of Bandinelli.

IN this palace there is a hall 172 feet in length, and 74 in breadth; but it is dark, and makes no magnificent appearance. On the cieling and walls of the room the most remarkable achievements of the republic of Florence are painted in fresco, by Giorgio Vasari. The four corners are filled with as many large pieces, in oil colours: one of which represents the coronation of Cosmo I. by pope Pius V. and another exhibits the twelve Florentines, who at the same time were ambassadors from different states to pope Boniface VIII. on which extraordinary occurrence he called Tuscany the fifth element, and semen terrarum*; the third represents the election of Cosmo I.†. and the subject of the last is the institution of the order of St. Stephen‡.

A traveller must not omit seeing the marble statues of John de Medicis, father of Cosmo I. of duke Alexander, Cosmo I. the popes Leo X. and Clement VII. who were of the house of Medicis.

HERE is also a most admirable statue of victory, with a prisoner at her feet, done by Michael Angelo. Besides there are six exquisite marble groups, by Vincenzio Rozzi, representing six of the exploits of Hercules: 1, his dashing Antæus against a rock; 2, his killing the centaur; 3, his throwing Diomedes to wild horses; 4, his carrying the wild boar alive upon his shoulders; 5, his assisting Atlas to bear up the sky; 6, his victory over the queen of the Amazons§.

* These were painted by Ligozza. † By Cigoli. ‡ By Passigano.

§ However admirable the workmanship of these pieces may be, some of them must offend a modest eye, especially of the female sex. Keyser, i. 421.

IN a particular closet is shewn the crown with which Pope Pius V. crowned Cosmo I. but the most valuable thing is the Pattiotto, or altar cloth, covered with pearls and precious stones.

UNDER the Loggia, commonly called de Langi, are several groups; as Judith cutting off the head of Holofernes, by Donatelli; Perseus with Medusa's head in his hand, and her body at his feet, by Cellini: both these are of bronze*. The other is that excellent group the rape of the Sabine, done in marble by John de Bologna. It is likewise thought designed to represent youth, manhood, and old age, in the three figures; being a warlike man carrying off a young woman from an old man, whose figure is under him on the ground. The subject of the rape is also excellently well wrought, in rilievo, on the front part of the pedestal†.

AT one angle of the palace is a noble large fountain, made from the design of Ammanati and Baldicini. In the center is a Neptune standing upright in his car, ten brachia in height, or nineteen feet, with four sea horses, by Bandinelli. The tritons, nereids, and other figures round the fountain, are of bronze, by John de Bologna, and are esteemed very

* Between the Palazzo Vecchio, under the Loggia, commonly called de Lanzi, are three fine statues; the first is of Judith, with Holofernes at her feet, of bronze, by Donatelli; another, also of the same metal, by Benevenuto Cellini, representing Perseus with Medusa's head severed from her body. The bronze basso-relievo on the pedestal exhibits Andromeda and Perseus, with other passages relating to that fable. Keyfl. i. 423.

† The rape of the Sabine woman, by John de Bologna, larger than the life, is inferior to few of the antique. The soldier who carries her off has another figure

under him, between his legs. They are all three cut out of one block of white marble. Wright, p. 419. The third piece, where admiration can never be satisfied, is a group representing a young warlike Roman carrying off a Sabine virgin, and transported with joy on account of his booty; whilst the father lies prostrate on the ground, with looks full of the most passionate grief and rage. The rape of the Sabines is expressed in basso relievo on the pedestals; and the whole performance does great honour to Giovanni Bologna. Keyfl. i. 423.

fine. Near this fountain is a grand equestrian statue of Cosmo I. in bronze, by the same artist.

FABRICA degli Uffici.—On this square is also the Fabrica degli Uffici, built by Cosmo I. from a plan of Giorgio Vasari; on the ground-floor of which the principal magistrates of the city live together, for the better maintenance of the public tranquility, and the more speedy dispatch of business. The other story is filled with artizans, who are particularly employed in Florentine works, where nature and painting are surprisngly imitated by proper arrangements of sparks of gems, and bits of the finest marble inlaid.

THE famous Gallery.—The uppermost story is laid out in several apartments of curiosities, or museums, particularly the celebrated gallery, which is such a repository of rarities lying altogether, as is not to be matched in all Europe. Its form runs in



the manner as in the margin. The breadth of the gallery within, is ten common paces; the length of the two wings, from *a* to *b*, and from *d* to *c*, is 212 paces, or near 400 feet; and from *b* to *c* seventy such

paces *.

THE landing place, before the entrance of the gallery, deserves observation; the walls of which are full of antient inscriptions in Hebrew, Greek, Latin, and other languages; with divers antique figures, and other curious remains of great antiquity, as idols, lamps, and statues; among which is Orpheus, or Amphion, in bronze, playing on a violin.

As to the gallery itself, the cieling is covered with paintings, representing the invention of arts and sci-

* But it is the famous gallery of the old palace, where are perhaps the noblest collections of curiosities that are to be met with in any part of the whole world. The

gallery resembles the Greek Π; and it is adorned with admirable pieces of sculpture, as well modern as antient. Addison p. 236.

ences, the most eminent personages of the city of Florence, and other historical pieces. The walls are all set round, from bottom to top, with statues, busts, basso relievos, and antique inscriptions *. The number of the statues amount to seventy-two, and the bustos to 102. There is a series of the Roman emperors from Julius down to Gallienus, all except about six; and many of their empreses fronting them: but where these are wanting the place is supplied with other figures †.

THE most beautiful statues and busts are placed in order: first, at one end stands the Hercules and Centaur.

2. Two busts of Julius Cæsar and Cicero, facing each other: the first is esteemed good; and the latter very fine.

3. THE bust of Sappho.

4. A consular statue, with a paper in his hand.

5. A bust of a young Marcus Aurelius.

6. THE statue of a wrestler, who holds a prize-cup in his hands, and looks at it with a seeming joy.

7. A Bacchante, in the attitude of dancing.

8. THE bust of Nero, as looking sternly at that of Seneca, which is highly esteemed.

9. MERCURY leaning on the stump of a tree, without his attributes.

* The walls on each side are hung with portraits of the most illustrious persons of the house of Medicis; and over these along the entablature, on the right hand from *a* to *b*, are small portraits of princes, generals, and ministers of state; and opposite to them the busts of learned men. From *b* to *c* are groups of figures, statues, and busts on both sides; which afford the more agreeable entertainment to an antiquarian or sculptor, as he may be certain

he sees nothing here but originals. In the wing *d c* the statues and busts of illustrious men are placed on one side; and those of eminent women on the other. Keyser i, 426.

† Among the emperors are placed Marcus Agrippa, son-in-law to Augustus; and Antinous, the favourite of Adrian. Besides these, there are philosophers, heroes, consuls, muses, deities, and other figures interspersed.

Wright, p. 396.

10. A Bacchus, with a Faunus behind him eating grapes; by Michael Angelo †.

11. HYGIEIA.

12. POMONA, with fruit in her lap.

13. THE bust of Plotina, excellent!

14. A vestal virgin, with her hair grown *.

15. THE bust of Berenice, placed opposite to that of Vespasian.

16. ENDYMION looking up at the moon, with his dog by him.

† Of this last there goes a noted story, which is variously related by authors, some telling it of a Cupid: but at Florence they fix it to this Bacchus, and there relate the story thus. When M. Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, than by comparing his works with the antique, and endeavouring to shew how far he fell short of the antients. He took a resolution of putting the skill of his judges to the test, and made this Bacchus. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity, workmen were ordered to dig as for other purposes, in another part of the ground, and to carry on their work so, that they must of course come to the place where the statue was hid. They did so, and found it; and by direction talked of it in such manner, as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and, when they had cleansed the earth from it, found a fine group of a Bacchus and Faunus all intire, except one hand which

was wanting to the Bacchus.

They judged it strait to be a fine antique: the discovery was soon noised about, and among the rest that flocked to see it, M. Angelo came himself. He was not so loud in his praises of it as the rest were. 'Well, says one of them, 'you can make as good an one, 'no doubt!' He played with them awhile, and at last asked them, 'What will you say if I 'made this?' It may easily be imagined how the question was received. He then only desired their patience while he stepped home, as he did; and brought with him the hand he had broken off; which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the seam is very visible. Wright, p. 398. See also Keyser, i, 427.

* Among the entire figures, Mr. Addison took particular notice of a vestal virgin, with the holy fire burning before her. This statue, he thought, might decide that notable controversy among the antiquaries, "Whether the vestals, after having received the tonsures, ever suffered their hair to come again; for it is here full grown, and gathered under the veil." Addison, p. 238.

17. THE

17. THE statue of Flora.
18. APOLLO sitting, with one foot on a tortoise.
19. PROMETHEUS, with fire in his hand, pointing to heaven.
20. A Cenfor, with a scroll in one hand, and a pen in the other.
21. A Bacchus leaning on a faune.
22. A Mars in black marble.
23. A bust of Brutus, left unfinished, by Michael Angelo †.
24. A Morpheus, or boy asleep, with poppies in his hand. This figure is of touchstone ‖.
25. AT one end of the angle stand two antique pillars, about twelve feet in height, having the Roman implements of war cut in relievo. On the top of one stands the figure of Abundance: on the other is Juno Roma *.
26. THE bust of Annius Verus: the sweetness and innocence of a child well expressed.
27. THE bust of Pan, with a grinning countenance.
28. AN Etruscan statue in bronze.
29. VENUS feeling for the thorn in her foot. This figure is smaller than life, but of a beautiful form.

† Under this bust is written a distich, commonly said to be cardinal Bembo's, as follows:

*Dum Bruti effigiem sculptor de marmore finxit,
In mentem sceleris venit, et absinuit.*

The marble bust does now unfinished stand,
The thought of Brutus' crime stopt the great sculptor's hand.

‖ Among the antique figures, there is a fine one of Morpheus in touchstone. I have always observed, that this god is represented

by the antient statuaries under the figure of a boy asleep, with a bundle of poppies in his hand. I at first took it for a cupid, 'till I had taken notice it had neither bow nor quiver. It is probable, they chose to represent the god of sleep under the figure of a boy, contrary to all our modern designers, because it is that age which has its repose the least broken by cares and anxieties.

Addison, p. 238, 239.

* At one end of the gallery stand two antique marble pillars, curiously wrought with figures of the old Roman arms and instruments of war. Addison, p. 240.

30. THE Chimæra in bronze. The fore part is that of a lion, the hind part that of a dragon; and a goat's head coming out of its back *.

31. GANYMEDE and the eagle.

32. CUPID and Psyche, caressing each other.

33. ANOTHER Etruscan statue, which is a naked figure, standing on a pedestal of bronze, beautifully wrought in relievo, by Lorenzo Ghiberti.

34. IN this other angle of the gallery is the bust of Alexander the Great, casting his eyes up to heaven, with a kind of contrition in his countenance. This head is esteemed very fine †.

35. MARSYAS bound: a good figure.

36. ÆSCULAPIUS; one hand leaning on a stick, with a serpent twined round it.

37. VENUS Genitrix; with Cupid in her lap.

38. THE Phrygian commander; a fine statue, in the Phrygian dress, with a truncheon elevated in his right hand.

39. A Narcissus stooping to view himself in the well, as described by Ovid. It is of Parian marble, and an excellent performance.

40. THE bust of Caracalla; fine, with a stern countenance.

41. THAT of Geta, which is mild.

42. THE statue of Camillus in his augural robes, in which his hands are wrapt.

* The Chimæra is of brass: in the fore parts it resembles a lion, with the head and neck of a shamois growing on its back, and on its feet are eagle's claws. Along its back runs a row of prickles; and in the hinder parts it again resembles a lion, but the tail is broken off. This curious piece of antiquity was dug up near Arezzo, in the year 1548, in the time of Cosmo I.

Keyser, i. 427.

† Keyser says, it is three times bigger than life. Ibid. p. 428.

Mr. Addison makes the following remark: There is in the same gallery a beautiful bust of Alexander the Great, casting up his face to heaven, with a noble air of grief, or discontentedness, in his looks. I have seen two or three antique busts of Alexander in the same air and posture, and am apt to think the sculptor had in his thoughts the conqueror's weeping for new worlds, or some other the like circumstance of his History. Addison, p. 237.

43. APOLLO

43. APOLLO sitting with a lyre in his hand, and a serpent between his legs.

44. DIANA.

45. JUPITER.

46. BACCHUS, with a satyr: a fine group by San-
sovino; and by some esteemed before that of Michael
Angelo, mentioned before, numb. 10.

47. PARIS holding the apple.

48. THE statue of Venus, opposite to that of
Paris.

49. AN antique boar, in the attitude of rising;
very fierce; and said to be done by some Grecian
artist*.

50. AT this end is the Laocöon, by Bandinelli;
which is thought to be the only copy in the whole
gallery. It is a large white marble group of Lao-
cöon and his two sons, with the serpents twisting
about them. The original is in the Belvidera of the
Vatican at Rome, and is a little maimed in the lower
parts behind, it having been probably designed to be
placed against a wall†.

THERE are also to be seen Jupiter in the shape of
a swan; and Leda in the attitude of the Venus of
Medicis, with joy and shame in her looks. A Vic-
tory holding a crown in one hand, and a branch of
laurel in the other, in the Athenian taste, without
wings, is entirely worthy of the place where it stands.
On the walls, over the statues, are the ritratts of
several persons of all nations, who have excelled in
arms or arts; particularly the famous John duke of
Marlborough, Sir Isaac Newton, Doctor Wallis,

* There is a copy of it at Versailles, and in most collections of
famous pieces of Sculpture.

† The Florentine group is entire in those parts wherein the origi-
nal is mutilated, which are supplied from an antique model of Lao-
cöon, that was here before; and the Florentines will have it that
their copy deserves equal esteem with the original at Rome.

Keyser, i. 427.

Mr. Boyle, Mr. Ray, and several others of our nation.

THERE are many other fine busts not particularly mention'd here: but we may in general observe, that among the busts of the emperors and empresses, there are some very scarce, and almost singular in their kind; as Agrippa, Caligula, Otho, Nerva, Ælius Verus, Pertinax, Didius Julianus, Albinus, Gordianus Africanus the elder, Eliogabalus, Galien the elder, and the young Papienus. And among the busts of such emperors as are common enough, there are several in the gallery that deserve to be taken notice of for the excellence of the sculpture; as those of Augustus, Vespasian, Adrian, Marcus Aurelius, Lucius Verus, Septimius Severus, and Caracalla*.

IN the chambers adjoining to the gallery are several cabinets full of curiosities.

FIRST Chamber.—This is called the Painting Chamber, and contains the portraits of about 150 of the most eminent painters, done by their own hands, and are placed according to the several schools†.

AMONG those of the Flemish school are the following:

I. QUINTIAN Matsys, of Antwerp, once a blacksmith, who by studying painting gained his wife, whose portrait is in a case under his, where the story is written‡.

* Addison, p. 237.

† We were then conducted into several rooms, into which there are passages out of the gallery. In the first we saw about two hundred portraits of so many different painters, all drawn by their own hands, and the statue of the cardinal Leopold de Medici, who began the collection. Wright, p. 401. Out of the gallery one

goes into several cabinets full of curiosities, which are well worth seeing. In the first are above an hundred and twenty portraits of celebrated painters, most of them done by the persons they are designed for, and all in gilt frames, with the names over every one of them. Keyser, i. p. 429.

‡ He died in 1529. De Piles, p. 226. Fresnoy, p. 298.

2. P. Vander Werff, highly finished according to his manner; but his colouring dry, and his flesh colour much upon a greenish cast.

3. P. Paul Rubens; a fine portrait *.

4. VANDYKE, or Van Dyck; not so well painted, being not equal to his best in general †.

5. REMBRANDT; esteemed the best coloured portrait there ‡.

SALAMO is among the Italians, drawn laughing at a portrait of himself, in the same piece.

RAPHAEL seems to have been done when he was young and unexperienced ||.

NEAR him is Julio Romano **.

LEONARD da Vinci, with a glass over it. He has a long beard, and is a noble portrait ††. He is owned to have been the master of the third, or golden age of modern painting.

ANDREA del Sarto, in fresco ‡‡.

GIORGIONE, finely coloured ||||.

AMONG the Caracci, Hannibal has a most earnest countenance §.

GIOVANNI

* He was born at Cologne in 1577, and was the prince of all the Flemish masters. His usual abode was at Antwerp, where he died in 1640. Frefnoy, p. 346, 348. De Piles, p. 250, 262.

† He was born at Antwerp in 1599, and was the disciple of Rubens. He died in London in 1641. De Piles, p. 267. Frefnoy, p. 361.

‡ He was born near Leyden in 1606; and died at Amsterdam in 1668. Frefnoy, p. 370, 372. De Piles, p. 229, 281.

|| He was born at Urbino in 1483, and is acknowledged to have been the prince of the modern painters. He died in 1520. Frefnoy, p. 288. De Piles, p. 109, 115.

** He was the favourite disciple of Raphael, and died at Mantua

in 1546, aged 54. De Piles, p. 115, 118.

†† He was born near Florence in 1545, and was bred up under Andrea Verrochio. He died at Paris in 1620, and expired in the arms of Francis I. king of France. Frefnoy, p. 278. De Piles, p. 103, 107.

‡‡ He was born at Florence in 1478; and was a disciple of Pietro di Cosimo. He died of the plague in Florence in 1520. Frefnoy, p. 287. De Piles, p. 119.

|||| He was born at Castell Franco, in Trevisano, a province in the state of Venice in 1478. He was the disciple of Giovanni Bellino; and died of the plague in 1511. De Piles, p. 161, 163. Frefnoy, p. 284.

§. He was born at Bologna in

GIOVANNI Lanfranco; a bold picture *.

DOMINICHINO; an easy simplicity in the countenance †.

GUIDO Reni, in his delicate stile ‡.

TINTORET; his colouring course, but the manner bold §.

NEAR Tintoret is the portrait of his daughter Marietta Tintoretta ||: a sweet picture: her colouring like that of Titian.

PAUL Veronese; not of his best manner **.

TITIAN; but not of his best colouring ††.

SOME of the most antient Italian painters are wanting; as Michael Angelo, Correggio, and others.

1560; and was a disciple of his cousin Ludovico. He died in 1609, and was buried in the same tomb with Raphael, in the Rotunda at Rome. Fresnoy, p. 333. The other two Carrachs were Ludovico and Augustino, who were also born at Bologna; the former in 1555; and the latter in 1557. The one died in 1618; and the other in 1605. De Piles, p. 189, 199.

* He was born at Parma in 1581. He studied under the Carracci; and died in 1647. De Piles, p. 206, 209. Fresnoy, p. 353.

† He was born at Bologna in 1581, and was a disciple of the Caraccis. He died at Naples in 1641, according to Fresnoy, p. 350. But he was born in 1551, and died in 1648, according to De Piles, p. 203, 206. However, as they both agree, that his death happened when he was about threescore years of age, Fresnoy seems to be right.

‡ He was born at Bologna in 1574, and died there in 1640. He studied under the Caracci. De Piles, 199, 203. But others say, he was born in 1575, and died in 1642. Fresnoy, p. 343.

§ His real name was Giacomo Robusti; but called Tintoretto, because a dyer's son. He was born at Venice in 1512; and died there in 1594. He was a disciple of Titian. Fresnoy, p. 314. De Piles, p. 170.

|| She was so well instructed by her father in his own profession, as well as in music, that she got great reputation in both arts. She married a German, and died in her prime, in 1590. Ibid.

** He was born at Verona in 1532, and studied under his uncle Antonio Braddile. He is stiled by the Italians, Il Pittor felice, the happy Painter. He died at Venice in 1588, immensely rich. Fresnoy, p. 323. But de Piles says, he was born in 1537, and died of a fever at 58 years old, in 1588. P. 174.

†† This great man, the most universal genius of all the Lombard school, was born at Cadore, in Friuli, in the Venetian territories, in 1477. He was bred up in the school of Gio. Bellino, at the same time with Giorgione. He died of the plague at Venice in 1576, full of years, honors, and wealth. Fresnoy, p. 285. De Piles, p. 163.

But there are the portraits of Sir Peter Lily †, and Sir Godfrey Kneller; the latter of which is highly esteemed.

SECOND Chamber.---In this room are some small paintings, particularly the following:

AN emblematical piece, finely done, by Angelo Brunfino. Another by Rosso, a Florentine; a fine brightness in the chiaro obscuro.

A Madonna.

THE child Jesus playing with a lamb, by Leonard Vinci.

Two pieces painted in miniature, by D. Julio Clovio, from the designs of Michael Angelo.

A Landscape, worked with a needle in little knots from a painting of Salvator Rosa.

A Venus, with Cupids, by Albani.

PETRARCH and Dante, by Peter Peruginio.

MARS, and Vulcan at his forge, by Brunfino.

Two pieces by Polaiolo: the one Hercules killing the Hydra; and the other Hercules lifting Antæus: both well drawn.

HERCULES addressing himself to virtue; with a view of Parnassus and the muses; neatly painted by Brunfino.

HENRY VIII. king of England, on horseback; finely painted by Holbein. The trappings seem quite detached from the horse.

MICHAEL Angelo's dream; a naked man in a sitting posture, leaning on a globe; with fame above, blowing her trumpet towards him. A variety of men and women in the clouds; and underneath the globe is a pile of masks.

† He was born in Westphalia in 1617; and came to England in 1641. He gained ground, and improved himself every day, even to the very moment in which death snatched the pencil out of his hand, in an apoplectic fit, in 1680. Fresnoy, p. 385. He died in London. De Piles, p. 398.

THIRD chamber.—In this room are :

A beautiful portrait, by Giorgione.

A holy family, by Barocci † of Urbino, who has finely blended the charming airs, and graceful outlines of his countrymen Raphael and Correggio. He drew the Madonna after a sister of his, and the infant Christ after a child of hers.

LEDA standing, with the swan by her, and her children upon the ground. A bust of cardinal Bembo, in mosaic.

CHRIST carrying his cross, in half lengths, by Titian.

ARMIDAS addressing himself to ; a pretty piece, by Guido.

IN this chamber are a great number of antique instruments, and small figures in bronze ; particularly,

AN eagle, marked as belonging to the xxiv legion.

THE patera, a sacrificing dish. A fistrum. A tripod. A mural and a radial crown. An Apis, and Anubis, Ægyptian gods. Salus, the goddess of health, holding the serpent and cup. A Tiberius. A Vespasian, in a military habit. A fine bust of Antinous ; and another of Faustina senior. A group of Hercules and Antæus ; with Minerva. Three busts of Homer ; two of which were lately found in the sea, near Leghorn. A faun playing on two instruments, as is seen in Bacchanalian dances. The Minotaur : a model of the Laocoön ‡, from which

† He was born in 1523, and died in 1612. He was trained up in the art of design by Battista Venetiano, and had the character of a man of honor and virtue ; as well as the name of one of the most judicious and graceful painters that ever has been. Fresnoy, p. 322. De Piles, p. 152.

‡ Mr. Addison says, there is

“ an antique model of the famous Laocoön and his two sons, which stands in the Belvidera of Rome. This is the more remarkable, as it is entire in those parts where the statue is maimed. It was by the help of this model that Bandinelli finished his admirable copy of the Laocoön, which stands at one end of this gallery.” Addison, p. 241.

Bandinelli

Bandinelli finished his in the gallery. A very small one, differing from the other in the attitudes of the sons, one of whom has his head hanging down over the father's knee. A Priapus. Another of the same. The bust of a sybil, laughing. A wreathed pillar of oriental alabaster, about ten feet high †.

IN the middle of this chamber hangs a large chandelier with many branches, the whole of amber; which was a present from one of the electors of Brandenburg; and it is chased with several heads of princes and princesses of that illustrious house.

FOURTH chamber.---In this room are the following paintings:

THE story of Dido and Æneas, in six small pieces, by Julio Romano.

THE worshipping of the Magi, by Lippi, a Florentine, who died in 1488.

TOBIAS, with the angel, by Andrea del Sarto; and another piece by the same.

Two fine pieces of Isaiah, and Job, by Fra. Bartolomeo, a Florentine, who died in 1517.

A holy family, by Peter Perugino ‡, who had a very handsome wife, by whom he drew all his pictures of the virgin Mary.

CHRIST carrying the sepulchre, by Albert Durer §.

A head of John the Baptist, by Correggio ||.

† Here is to be seen a pillar of oriental alabaster of a single piece, and four ells in length; it is almost transparent, and highly valued. Keyser, i. p. 431.

‡ He was born at Perouza, where he died in 1524, aged 78.

§ He was born at Nuremberg in Germany in 1471, and died in 1528. He became the most excellent of all the German masters. Besides the obligations we have to this great man, as a painter and graver, we are much beholden to him as an author, for the treatise he wrote on geometry, perspective,

fortification, and the proportions of human bodies. Fresnoy, p. 283. De Piles, p. 221.

|| Antonio da Correggio was so called from the place of his birth, a town in the dukedom of Modena, in 1472, where he died in 1513, according to De Piles: but Fresnoy says, he was born in 1494, and died at Parma in 1534, aged 40. His thoughts are sublime, his colouring delicate and natural, and his pencil easy and delightful, as if he had been guided by the hands of an angel. De Piles, p. 188. Fresnoy, p. 296.

A Medusa's head, by Leonardo Vinci.

THERE are also many curiosities in this room, particularly two glass cases, containing a variety of figures beautifully cut in ivory. Two tables inlaid with precious stones: the one represents the antient port of Leghorn *; and on the other is a landscape. Two cases of wax-work; the one represents a plague, people dropping down dead in the streets; the survivors with ghastly countenances, and the whole city in confusion: the other shews the anatomy of the human head in wax; and over this the gradual putrefaction of the body also in wax: both too natural to behold without emotion, and done by Cujetano Julio Zummo †, a Sicilian ecclesiastic, whose picture in miniature hangs near it.

THERE are several rich cabinets made of different kinds of wood; one of ebony, valued at 60,000 dollars; and another of amber, with some columns of oriental alabaster. In a particular cabinet are kept a great number of pieces of turned ivory, either on account of their own value, or the great personages by whom they were turned; as a round box, the workmanship of Czar Peter the Great; a pair of

* The Lapis Lazuli represents the sea; and the whole work, which is in a border of agate, is extremely well executed, though above 100 years old. Keyser, i. p. 431.

† On one side of this admirable piece sits Time, with an old torn folio at his feet, and the whole consists of several figures. The first is an inflated female corpse, near which lies another of a fallow hue; after this is seen a child, whose body being marbled as it were with blue and yellow, indicates a nearer approach to putrefaction. The fourth figure is full of suppurating ulcers, with worms crawling out of them. The rest

exhibit the increasing ravages of worms, with the gradual progress of putrefaction on the human body, 'till at last it terminates in a bare skeleton. However disagreeable such a spectacle may be to timorous self-love, the execution of it is so natural and delicate, that a person is never tired with viewing it. Keyser, i. p. 433.

In the same room are two pieces of waxwork very curious; one representing a plague; the other a vault full of carcases, in the several degrees of putrefaction: no very pleasant sight, but surprising and admirable for the work.

Wright, p. 405.

chandeliers by prince Theodore of Bavaria; and a globe, with near 100 others of smaller size turned within it: but the finest piece is a Curtius on horseback, leaping into the chasm in the Roman forum.

FIFTH chamber.---Here are the following pictures:

MARS and Venus, by Rubens.

CHARLES V. on horseback, finely painted by Vandyke.

THE three wives of Rubens.

A fine piece representing the arts and sciences.

THE portraits of the elector Palatine, and the princess of Tuscany, by Peter Brueghel *: with Orpheus in hell, by him.

A landscape painted on marble, by Paul Brill of Antwerp, who died in 1622.

ADAM and Eve, by Albert Durer.

VENUS and Adonis, by Rubens: the portrait of his wife in the Venus; but no variety in his women, and all of heavy make.

THE judgment of Solomon, by Vanderwerff.

VENUS and sea-nymphs, by Jordain.

ESTHER before Ahasuerus, by Vander Heero.

Two charming pieces, painted small, by Netscher †: himself and his wife in one; the other a woman playing on a guittar. The expressions are sweet, and the attitudes easy.

SIXTH chamber.---This contains a large collection of mathematical instruments; burning glasses; machines representing the system of Ptolomy, Copernicus, and Tycho; a terrestrial and a celestial globe, each above eight feet in diameter; an oriental mag-

* He was born at Brueghel, near Breda.

† Galpar Netscher was born at Prague, in Bohemia, and died at the Hague, in 1684, in the 48th year of his age. His manner of painting was very mellow; his touches were not apparent; however, they were finished. De Piles, p. 295.

net of a foot in length, between two and three inches thick, and about six broad, which is said to take up a piece of iron fifty pounds weight.

ON the walls of this room are painted the maps of the Great Duke's dominions: and among the optical rarities are several heads, and military trophies, painted on a table, which, when viewed thro' a glass in a tube, exhibit the picture of the Grand Duke Ferdinand II.

SEVENTH chamber.---This admirable room is called the tribunal, in which are the most curious statues and paintings. It is of an octangular figure, twenty feet in diameter; and on the roof of the cupola, which within is lined with mother of pearl, is a kind of compass, shewing the variations of the wind. The windows are a kind of chrystal; and the floor is delicately paved with the finest marbles. The walls are hung with crimson velvet, covered with most excellent masterpieces of painting and Mosaic. It looks like a little temple inhabited by goddesses; for these are what present themselves first to view at the entrance.

THE Venus of Medicis.---In the middle stands a rich table of lapis lazuli, with other stones of beautiful colours, and delicately set together. Round this table stand six admirable statues, all of white marble. Three of them are of Venus in different attitudes; and one of them soon distinguishes herself to be the Venus of Medicis, so well known by the copies in England, and all over Europe.

It is smaller than the others. Her perpendicular height, as she stands bending forwards, is five feet; and including the inclination, five feet two inches: but her arms and hands are said not to be antique †.

The

† Mr. Addison says, this statue seems much less than the life, as being perfectly naked, and in company with others of a larger make: it is, notwithstanding, as big as the ordinary size of a woman, as he concluded from the measure of her wrist; for from the

The softness of the flesh, the delicacy of the shape, air, and posture, and the correctness of the design in this statue, are inexpressible.

THIS has hitherto, in the unanimous opinion of all judges, been esteemed to surpass not only all the statues in Florence, but any piece of sculpture throughout the whole world. It formerly stood in the Medicis palace on mount Pincio at Rome, from whence it was brought to Florence, by order of duke Cosmo III. † The pedestall is modern, and between two and three feet high. The right knee advances a little forward; the left hand is placed a little before the pudenda; and the right across her breasts; yet without touching the body. The head inclines a little to the left shoulder; and her person is somewhat plump. The bloom of youth, the pleasing softness of her look, and her beauty and modesty seem to rival each other in the charms of her countenance. The marble was at first of a pure white, but time has given it a yellowness, and in the sunshine it is almost transparent.

THE inscription on the base shews it to be the work of Cleomenes, an Athenian, the son of Apollodorus; yet this is the only place where we meet

the bigness of any one part it is easy to guess at all the rest, in a figure of such nice proportions.

Addison, p. 242.

Mr. Wright says, that he measured this famous statue, and found it to be five foot two inches high: that he observed some remains of gilding between the locks of her hair; and that the ears are bored.

Wright, p. 406.

Her hair at present is brown, and this possibly may be no more than the faded gilding, which was not unusual among the ancients.

Keyser, p. 435.

† The mismanagement in the packing up and carriage was such, that the hips, legs, and arms of the Venus were broken off by the way: however they have been replaced and joined with so much art, that it must be a very inquisitive eye that can discover the least trace of that misfortune.

Keyser, i. 434.

Another tells us, that the arms were restored by Baccio Bandinelli; and that he was told the original ones are in the palace of the marchese Cospi, at Bologna.

Wright, p. 406.

with

with the name of this great master among all the remains of antiquity †.

THE Venus Urania stands on the left hand of the Venus of Medicis, and is much of the same size. The other, which stands on the right, is Venus Victrix, and is about a foot higher, much in the same attitude: but her right hand, with an apple in it, is brought over her head, which was restored by Henote Ferrati. Both these statues are excellent, though not comparable to the famous one, which is the most beautiful part of the creation, represented in the most exquisitely beautiful manner.

ON one side of Venus Urania is a dancing Faunus, whose agility is finely expressed, with the crotata in his hands, and a scabillum under one foot. Michael Angelo is said to have added the head and arms to it, but the piece is originally ascribed to no less a person than Praxiteles*.

NEXT is a group of two figures called the Wrestlers, one of them throwing his antagonist; of which there are several copies in England.

THE slave whetting his knife and listening, is finely executed. The head and the hair of this piece are particularly admired; but the virtuosi in Florence are divided about it, as to what it was intended to represent ‡.

ROUND

† Mr. Addison says, he had several reasons to believe that the name of the sculptor on the pedestal is not so old as the statue.

Addison, p. 242.

Apollodorus, the Athenian, lived in the 94th Olympiad, 402 years before Christ; and was the first who invented the art of mingling his colours, and of expressing the lights and shadows.

Fresnoy, p. 252.

There is not any woman of the present age who can justly be

compared with the Medicean Venus of Cleomenes.

Dryden's pref. to Fresnoy, p. x.

* Praxiteles, the famed sculptor, particularly celebrated for his Venus of Gnidos, and other excellent performances in marble, was the cotemporary of Euphrunor, who flourished in the 104th Olympiad, 362 years before Christ.

Fresnoy, p. 256.

‡ Some call it the Rotatore, or l'Arrotino, and pretend that it is a representation of the augur mentioned

ROUND the Tribuna is a repository full of small valuable antiques and curious paintings; particularly,

Two little Morpheus's in white marble, which is contrary to the remark made by Mr. Addison, who says "he never saw any figure of sleep that was not of black marble, which has probably some relation to the night, that is the proper season for rest ‡."

A little Bacchus reaching at a bunch of grapes.

A boy presenting a bird to you: the action very naturally expressed.

Two busts, the one a young Marcus Aurelius, the other a young Nero.

A Tiberius in a turquois-stone, which is very curious; and so are a vast many more smaller pieces of antiquity, which are most agreeably disposed on shelves round this rich cabinet.

AMONG the paintings are,

AN excellent piece by Gerard Dou, of Leyden, the disciple of Rembrandt. It is a woman working at her needle by candle-light. He was the first who painted in this kind, and died in 1674*.

A day-piece, by the same master; an old woman at her stall, extremely natural.

A night-piece of a woman sitting, by Francis Mieris, who was the scholar of Dou, and died in 1683.

tioned by Livy i. sect. 36. Others again pretend it was the slave that over-heard and revealed the conspiracy of Catiline. But it seems more probable that it was the slave who revealed the Plot of Brutus's sons to bring Tarquin's sons back again. Wright, p. 411. Keyser, p. 436. This, from the shoulders upwards, is incomparable, Addison, p. 243.

‡ Addison, p. 239. Wright erroneously calls one of these pieces a sleeping Cupid. P. 413.

* He was much pleasanter than Rembrandt in his stile of painting, and superior to him in little figures. He drew always after nature, and viewed his originals in a convex mirror. The common height of his pictures did not exceed a foot; and his price was sometimes a thousand livres each picture, more or less, according to the time he spent about it, reckoning after the rate of twenty sols an hour. De Piles, p. 284. Fresnoy, p. 372.

Two small pieces of candle-light, by Godfridus Schalcken, another scholar of Dou; the one a Pieta; the other his mistress, an Englishwoman, on whose face the reflection of the light seems too red. But he was great in small night-pieces, and representations of the low life by candle-light.

THE Adoration of the shepherds, by Vander Werff, esteemed the highest finished of his painting.

MR. Southel's portrait, by Hans Holbein, who was born at Basil in 1498, and died of the plague at London in 1554. He was painter to our king Henry VIII. and may challenge a place among those of the most celebrated Italian masters. It is amazing to think, that a man born in Switzerland, and who had never been in Italy, should have such a gusto, and so fine a genius for painting.

JOHN the Baptist, and a young Jesus, by Parmegiano*.

A small piece of a Madonna kneeling on the ground, and meditating over Christ, by Correggio.

THREE portraits; one, the wife of Parmegiano; another, the wife of Rubens; and the third, the wife of Andrea del Sarto, in the habit of a pilgrim.

A family piece, in a concert of musick, by Giacomo de Bassano, the scholar of Parmegiano. He was called Bassano from the place where he was born, in the Marca Trevisana, in 1510, and died in 1592, leaving behind him four sons, who were all painters.

SOLOMON at table, by Paul Veronese.

THE portrait of Raphael, by Leonard Vinci.

* Francisco Mazzaoli, called Parmegiano, because born at Parma, in 1504. He was famous for his paintings all over Italy at nineteen, but died poor in 1540. There are extant many valuable prints made by this master, not only in chiaro-scuro, but also in aqua fortis, of which he is said to have been the inventor,

or at least, the first who practised the art of etching in Italy. Fresnoy, p. 308. It was this Parmegiano who, by the means of two copper-plates, found out the secret of printing on mezzotinto paper the black and white, and thus to give more roundness to his prints. De Piles, p. 130.

A small holy family, by Hannibal Caracci.

A famous crucifixion, by Michael Angelo.

A large piece of Venus sitting with her back towards you, which seems rather too broad; with a Cupid and satyrs, one of whom stares and lolls out his tongue, having his hand under the thigh of Venus. This is the work of Hannibal Caracci, and is esteemed to have in it the perfection of all the most eminent masters.

Two Madonnas of Raphael, of his first and second manner.

A young John the Baptist in the desert, also by Raphael, which is of his best manner, and a piece in high estimation.

A naked Venus, with a Cupid, by Titian, said to be the portrait of his wife. Under this is that of his mistress, which is the famous original Venus, where the women are looking for the linen.

VENUS is quite naked, lying at full length, and her body turned towards the spectator: one hand, with flowers in it, hanging carelessly down; the other on the seat of love: one leg extended; and the other is a little crooked, with the foot under the leg. A most beautiful face, looking full at you, with a soft alluring eye, and a mouth half smiling: so sweet a feature invites a kiss.

In a particular place of the Tribuna are kept several large basons of rock chrystal, and vases of lapis lazuli, agate, cornelian, jasper, onyx, and other curious stones; some of which are set in gold, and enriched with jewels of a prodigious value.

HERE also is seen a most superb cabinet, with fourteen beautiful pillars, the shafts of which are of lapis lazuli, but the pedestals and capitals of solid gold, enriched with pearl and turquoine. The interstices betwixt the pillars are filled with bass-reliefs in gold; and instead of the heads of nails supposed to be used in fastening it together, nothing is seen
in

in this curious piece but all kinds of precious stones. This magnificent cabinet serves for keeping things of suitable value, as medals, intaglios, and cameos: but these are not to be seen without a permission from the grand duke.

MEDALS. As to the number of antique coins, here are three hundred and twelve medaillons, among which forty-five are of silver. The copper coins, of the lesser size, are eight hundred; those of the middle size are two thousand two hundred; and those of the largest size amount to two thousand eight hundred pieces. Among the silver coins or medals are eight hundred Nummi Consulares, and about two thousand others. The assortment of the gold coins consists of one thousand six hundred medals, and sixteen medaillons. The gold, silver, and copper medals struck in honour of cities and states amount to fifteen hundred pieces; in which class those of gold and copper are the rarest. The whole collection is composed of fourteen thousand antique medals, and eight thousand modern: of the latter nine hundred are of gold, and two thousand of silver†.

INTAGLIOS. The *Sigilla antiqua incisa*, or antique intaglios, with the heads of emperors and empresses, amount to eighty; the heads of kings and heroes make forty-two pieces. Here are also forty intaglios representing persons in masks; twenty-eight philosophers and poets; and about one hundred pagan deities; which are followed by the mythological, historical, and others, to the number of near a thousand‡.

† The largest copper medaillon is a Julia, wife to Septimus Severus. The largest gold medaillon represents the emperor John Paleologus, VII. who assisted at the council of Florence. And the largest modern piece of silver is of Cosimo III.

Keyser, i. 441.

‡ The chief among the numerous intaglios are, Caius and Lucius Cæsar; Romulus and Remus; Domitilla, supposed to have been set in the ring of Vespasian; Pescennius Niger; Pyrrhus; Mithridates; Pallas; Apollo; and Hercules.

Wright, p. 414.

CAMEOS;

CAMEOS; or gems cut in relievo. In the last place come the bas-reliefs on precious stones; in which the modern artists cannot come in competition with the ancients, whose pieces amount to five hundred, but those of the modern are only one hundred and twenty*.

ALL these cut gems, the whole number of which in their several assortments are three thousand, are kept in the above-mentioned rich cabinet, which, with its contents, is valued at one hundred and thirty thousand pounds sterling.

A SMALL gratuity to the door-keeper admits a traveller to this large gallery of statues at all times; but as to the Tribunal and its curiosities, a previous agreement must be made with the person who has that collection under his care†.

EIGHTH chamber.—In this room is one of the sleeping hermaphrodites: the other is at Rome, in the villa Borghese. The bed of this is of one piece with the figure; and the left foot touches the right heel.

A priapus, about four feet high, in the posture of a sitting lion, there being the hindmost feet of that animal to it; with a ring of birds embossed round the head.

A drawing of the fall of the angels; by Michael Angelo.

ANOTHER of the last judgment; by the same.

THE crucifixion; by Brueghel.

* Among others is a Hannibal of incomparable workmanship; and an admired Laocöon. Hercules killing Cerberus; and several Cupids striving to lift his Club. The antique heads of Augustus, Livia, Agrippa, Brutus, Marcus Aurelius, and Faustina, upon gems of an extraordinary size, are incomparably fine: but the most masterly pieces are,

Vespasian on a chalcedony, and Tiberius and Julia together on a gem of the same kind.

Keysser, i. 441.

† The expence of seeing the gallery and these several cabinets is about a guinea, one third of which is due to the keeper of the medals and gems.

Wright, p. 443.

ABRAHAM and Hagar; by Pietro da Cortona*.

NINTH chamber.---In this stands the great altar, designed for the chapel of St. Lawrence; having in it six columns of chrystal, with many others of Cyprus and jasper, all in the rich taste of the chapel.

TENTH chamber.---The armory may afford great pleasure to a person of a martial disposition, who may there see the armors of the princes of the house of Medicis; several pieces of armor of the Persian and Turkish cavalry; a set of Roman armor; a sword of Charles the Great; a small pistol, with a gold barrel, being a present from the emperor Leopold to Cosmo III.; a musket, with a barrel of gold weighing nineteen pounds; two Turkish horse-tails; a saddle of king John Sobieski; prince Radzivil's bridle; an iron helmet, which they pretend belonged to Hannibal, as it was found in the lake Thrasimene; some shields painted by Raphael, Julius Romanus, and Vinci.

WHEN our travellers were there, Padre Grey, of the convent of St. Maria Novella, by order of the emperor-grand-duke, was copying with the pen, in the compass of imperial paper, the whole gallery, statues, busts, and portraits above mentioned, as they stand.

THE palace de Pitti; or new palace. From the Great Gallery to the Pallazzo Pitti is a corridore, or gallery of communication, half a mile long†, and

* Pietro Berrettini was born at Cortona, in Tuscany, in 1596, and died at Rome in 1669. He was universally applauded for the great extent of his genius, the vivacity of his imagination, and an incredible facility in the execution of his works, which had a general grace that pleased every body; yet not that grace which was the portion of Raphael

and Correggio, a grace that touched the mind to the quick.

Fresnoy, p. 360. De Piles, p. 155.

† This gallery is six hundred paces in length, six paces in breadth, and eight in height. The only fault in it is, that it is not laid out in a direct line, but forms a great many windings and angles.

Keysser, i. p. 446.

goes across the river, over Ponte Vecchio, and the tops of several houses. The grand dukes used to pass through this corridor, when they chose to go privately from one palace to the other; as it is broad enough for two or three persons to walk abreast. The walls on both sides are adorned with fine paintings, of the most remarkable actions of the emperor Charles V. Philip II. of Spain, Henry IV. of France, and the great duke Ferdinand II.

THIS palace has its name from the family of Pitti, one of whom, Lucas Pitti, having overbuilt himself, it was purchased by one of the grand dukes, and has since continued to be their residence. It is not one quarter finished according to the original plan of Pitti; yet it is esteemed one of the finest palaces in Italy; and it is remarkable that some of the family of Pitti now live in a small house opposite to the palace, which their predecessor intended for himself and his descendants.

IT is a noble and solid building, about six hundred feet in front, which is in the rustic style, as most of the palaces in this city are. On this account it makes no very beautiful appearance in front; but towards the court and gardens the architecture is tolerably elegant; particularly the disposition of Doric pillars in the first story, of Ionic in the middle, and Corinthian in the third, which is very regular and ornamental*.

IN this court is a fine grotto, adorned with a fountain, where are Cupids as swimming, and a statue of Moses in porphyry. Not far from this statue, in

* It is built about three sides of a court; the fourth is open to the garden called Boboli. A portico of the Doric order goes all along the three sides below; two others go over them, one of the Ionic, the other of the Corinthian order. Along one of these there goes an iron balcony, in which they shewed us a part which had not been well joined, and this they told us separates considerably in cold weather, and reunites in hot. Wright, p. 419.

a corner on the left hand, is a Hercules, the same with the Farnese; and under it is the representation of a mule, in basso relievo, which was very serviceable in the building of this edifice, by his kind of Herculean labor.

IN the same court stands an antique statue of Hercules lifting Antæus, in the same attitude with those figures in the reverse of a medal of Antoninus Pius*.

THIS palace has a fine suite of fourteen rooms, in which are a great collection of paintings. The fresco painting of all the cielings is admirably done by Peter de Cortona, excepting one, which is by Luca Giordano, who was born at Naples in 1626†. Cortona has exhibited in these cielings the heroic virtues of the family of the Medicis, in emblems taken from the history of the Pagan gods‡.

THE apartments of the palace are magnificently furnished: the hangings are of rich crimson velvet, the finest damask, and gold and silver tissue; with many superb looking-glasses, in silver frames, of the choicest work; tables of precious stones most curiously inlaid, the frames of solid silver; and many

* This is one among nine which the grand duke has of the twelve labors of Hercules; the reverses of so many medals of Antoninus Pius. Those of the Stymphalides, the Amazons, and Geryons, are wanting.

Wright, p. 419.

† By his studies under Spagnolet at home, and Pietro de Cortona at Rome, joined with his continued application to all the noble remains of antiquity, he became one of the best accomplished masters of his time. He was famous for his many excellent performances in Rome and

Florence; and being continually employed in working for princes, and people of the first quality, all over Europe, grew so vastly rich, that, at his return to Naples, he purchased a dutchy in that kingdom, kept a noble palace, and lived in great magnificence.

Fresnoy, p. 393.

‡ Of these pieces, admired by all connoisseurs, Cornelius Bloemaert and James Blondeau have published prints in six and twenty copper-plates, which at Rome are sold for six scudi and a half.

Keyser, i. p. 445.

other valuable curiosities, especially fine paintings, the principal of which are as follow.

PAINTINGS in the first room.---A Madonna and saints; a fine piece, by Andrea del Sarto.

AN excellent portrait of a cardinal, by Raphael.

SEVERAL portraits of Titian, particularly one of his mistress, with a sweet face, like that of the naked Venus, in the gallery, where the women are looking for the linen.

A holy family, by Barocci.

A fine pieta, or dead Christ, by Chigoli.

SECOND room.---A copy of Correggio's famous Madonna, with the child Jesus, Mary Magdalen, two angels, and St. Jerome, by Barocci: the original is at Parma. These celebrated paintings are full of such anachronisms.

A descent from the cross, by Chigoli.

THIRD room.---Four large battle pieces, by Borgognone*, who was esteemed the greatest master for such pieces. He had been in several engagements as an officer, which gave him the advantage of producing more spirit in his pictures than others, who worked only by invention.

A piece of satyrs running at a woman, by Rubens.

MOSES striking the rock, another of his school.

FOURTH room.---A Madonna and saints, with two little naked angels singing, one of whom holds a paper of notes, and their expressions are admirably sweet. This piece is by Raphael, and of his second manner.

* Padre Giacomo Cortesi, commonly called the Borgognone, from the country where he was born in 1605, was highly applauded for his admirable gusto and grand manner of painting battles. He had been conversant in military affairs, was a confi-

derable officer in the army, made the camp his school, and formed all his excellent ideas from what he had seen performed in the field. Towards the latter end of his life he retired to the convent of the Jesuits in Rome, and died in 1675. Fresnoy, p. 309.

A Madonna, with angels, by Parmegiano; a very fine piece.

CHRIST standing on a pedestal, with the four evangelists by him; a noble painting, by Fra Bartolomeo, a cotemporary of Raphael, and said to be equal to him in genius, but wanted equal encouragement to force it†.

A small piece of saints, with God, by Andrea del Sarto.

A Madonna, and saints, by Rosso*.

FIFTH room.—Four Madonnas, by Andrea del Sarto; all fine pieces.

St. Mark the evangelist, by the hand of Fra Bartolomeo. The sum of two thousand four hundred crowns was given for this piece to a church, where the original was, together with a good copy of it.

† He was born at Savignano, near Florence, in 1469, and was the disciple of Cosimo Roselli. He was well versed in the fundamentals of design, and had so many other laudable qualities, that Raphael, after he quitted the school of Perugino, applied himself to this master, and under him studied the rules of perspective, together with the art of managing and uniting his colours. Bartolomeo turned Dominican friar in 1500, and died in 1517. He painted both portraits and histories, but his scrupulous conscience would hardly ever suffer him to draw naked figures, though no one understood them better. He was the first who invented and made use of a layman. Fresnoy, p. 281.

* He was so called from his red hair, and was born at Florence. He formed to himself a

particular stile; but his misfortunes brought him into France, where Francis I. gave him a pension, and the superintendency of the buildings at Fontainebleau, where he died in 1640, aged 45. De Piles, p. 127. But Fresnoy says, he was born in 1496, and died in 1541, which seems the best account. He had a copious invention, great skill in the mixture of his colours, and in the distribution of his lights and shadows; was also very happy in his naked figures, which he expressed with a good relieve, and proper attitudes. He would have excelled in all the parts of painting, had he not been too licentious and extravagant sometimes, and suffered himself rather to be hurried away with the heat of an unbounded fancy, than governed by his own judgment, or the rules of art. Fresnoy, p. 300.

SIXTH room.---A beautiful piece of a Madonna, with the child Jesus standing in a cradle, St. John near him, and Elizabeth; by Rubens.

A ritretta or portrait of cardinal Bentivoglio, by Vandyke.

THE famous picture of pope Leo X. between the cardinal of Medici and cardinal di Rossi, each standing by his chair. The heads were by Raphael, the drapery by Julio Romano, and altogether so admirable, that it is esteemed the finest portrait-piece in the world; yet Andrea del Sarto took so exact a copy of it, that it could only be known by a mark on the back of it*.

SEVERAL other portraits, by Raphael and Titian.

Two whole lengths of Philip II. and Charles V. by Titian.

CHRIST at Emaus, by Guercino, who was so called because of a cast he had with one of his eyes. He was born near Bologna in 1590, and bred up under Genedetto Bennari†, his countryman.

SEVENTH room.---A Madonna, by Andrea del Sarto.

ONE by Raphael. Here is also another by him, the most beautiful of his hand, which is called the Madonna del Siggiole, from the chair in the picture

* The whole story is told at length by De Piles, to which the curious reader may refer, in p. 65---67.

† Christiana, queen of Sweden, could not prevail on him to leave Bologna, though she made him a visit in her passage through it, and would not be satisfied till she had taken him by the hand, "that hand, she said, that had painted cvi. altar-pieces, cxiv. pictures for people of the first quality in Europe, and besides had composed ten books of designs." His real name was Gio Francesco Bar-

bieri da Cento, and he received the honour of knighthood from the duke of Mantua. He was an admirable colourist, famous for his happy invention, and freedom of pencil, as also for the strength, relieve, and becoming boldness of his figures. He died in 1666, very rich, notwithstanding the great sums of money he had expended in building chapels, founding hospitals, and other acts of charity. Fresnoy, p. 357. De Piles says, he was born in 1597, and died in 1667. De Piles, p. 211.

that the virgin is sitting in, with the child in her lap. Her countenance is inexpressibly sweet, seeming full of affection for the babe, and in her manner of holding it, gently pressing it to her bosom, with her head reclined, looking full at you. The face of the babe is heavenly, but the limbs rather heavy than delicate. St. John is standing by, and looks up with a pleased respectful countenance.

THE annunciation, by Andrea del Sarto.

EIGHTH room.---Two pieces of the history of Joseph, by the same.

VENUS caressing Mars; a fine piece, by Rubens.

APOLLO, and the Muses dancing; a small piece, by Julio Romano.

ELIJAH taken up to heaven; a small picture, by Raphael. The prophet is a figure of vast dignity; under him are an eagle and two beasts, which seem to be taken from the Revelations.

A holy family, by Hannibal Caracci.

ANOTHER annunciation, by Andrea del Sarto. There is scarce a painter but has repeated some one of his works, either because he was pleased with it, or was desired to draw one like it. Titian has repeated the same picture seven or eight times; and we see several pictures of the best Italian masters repeated, which dispute with their other pieces for goodness and originality.

THE Fates represented, by Michael Angelo. The one holds a distaff, another spins, the third cuts the thread.

THE crucifixion, by Paul Veronese; and the resurrection of Lazarus, by the same hand, but not of his best manner.

CLEOPATRA, with the asp; most beautifully done, by Guido.

IN the back rooms.---The triumph of Henry IV. of France, and a battle-piece; two capital pictures, both by Rubens.

Two pieces of faints, by Bartolomeo; one in chiaro oscuro, the other in colours.

A copy of part of the cupola of Parma, by Hannibal Caracci.

A portrait in profile of a lady, by Vandyke.

Another of king Charles I. and his queen, by the same.

The LIBRARY, &c.

THE library in this building contains many valuable books, which have not been kept in the best condition since the death of Magliabechi, who is well known in the republick of letters, and was keeper of this library till the year 1714, when he died.

THE apartments of the highest story, and the mansarde*, afford a fine prospect of the whole city; for the palace stands on a small eminence, and increases so on the garden side, that parterres have been laid out equal in height to the second and third stories.

THE summer apartments below are vaulted with stone, high and spacious; the cielings and walls all elegantly painted by Giovanni. In one of these apartments is the picture of John Lord Somers, baron of Evesham, painted by Sir Godfrey Kneller†.

The back part of this palace opens to the public gardens, which would be a charming place if kept

* Garrets with flatted roofs on the tops of the houses, for servants' rooms.

† It was to this learned nobleman that Mr. Addison dedicated his "Remarks on several parts of Italy, &c. in the Years 1701, 1702, 1703." Mr. Wright says, that Sir Godfrey told him once, that upon the arrival of this picture at Florence the great duke

said, "The queen of England promised to send me the picture of the president of her council, but she has sent me the president of her council himself." Wright, p. 421.

"Here learned Sommers long has faithful stood,
Like Aristides just, and Phocion good."

in proper order; but they have been much neglected.

The PUBLIC GARDENS.

THESE are called il Giardino di Boboli, and are no less than three Italian miles in circumference. The highest part of them has a grand prospect, particularly towards Poggio Imperiale, a villa belonging to the grand duke, commanding a full view of the Arno as it passes through the town, the adjacent fertile vale, and fine large mountains, some covered with vines and olives, interspersed with great numbers of delightful villas, adorned with beautiful gardens, laid out in the most elegant manner, and surrounded with corn-fields, vineyards, and olive-trees intermixed, forming on the whole one of the most agreeable prospects imaginable.

THE grottos are falling to decay in several places; but nothing can be more inchanting than the allies and covered walks of laurels and other ever-greens in this garden; and every part of it abounds with espaliers of orange, lemon, pomegranate-trees, and jessamine, which exhilarate the senses by their beauty and fragrance.

HERE is a place built like an amphitheatre, fronting the palace, and capable of containing two thousand people; in which, in the old times of chivalry, tournaments used to be held, in the presence of the grand duke and his court, who surveyed them from the palace windows, while the rest of the noblemen and ladies were placed on stone seats, which encompassed 'a fine green spot, where the manly sports were performed.

THERE are several noble fountains, and the avenues that lead to them are adorned with some beautiful marble statues, by the hand of Franco Villa. There are also some humerous groups and grotesque figures,

figures, in stone, by Caccini; four statues, by Michael Angelo, which were designed for the monument of pope Julius II.; a Cleopatra in a reclining attitude; Paris conveying off Helen; and Hercules, in the gigantic taste, by Rosso; with Adam and Eve, in marble, the latter leaning on Adam's shoulder, and hiding her face with her hands, while he appears with a countenance full of melancholy, and his eyes fixed on the ground.

BUT the finest object that strikes the eye is the large fountain in a beautiful island facing the garden front of the palace, with a Neptune of marble larger than the life, in a shell of Egyptian granite, thirty-six feet in circumference; and three other statues, representing the Euphrates, Nile, and Ganges, are in a sitting posture, with their urns pouring water into the shell: which admirable group was invented and executed by Giovanni Bologna, a native of Douay.

ON one side of the garden is the menagerie, where several uncommon wild beasts are kept, and different sorts of exotic birds, particularly ostriches, Chinese geese, pheasants, parrots, and Arabian ducks.

THIS garden is much frequented in summer evenings by people of fashion, who make a very gay appearance.

SECT. II. PALACES of the NOBILITY.

PALACE Riccardi.---Next to the ducal palace is that of the Marquis Riccardi; which is also called Palazzo de Medici, because it formerly belonged to the ducal family, from whom it was purchased by that of Riccardi in 1658. It is very magnificent in structure, and as rich in furniture, particularly the large

large magazines of plates, which fill five or six presses, reaching from bottom to top of a high room.

THERE are many inscriptions about this palace, and particularly one written in Latin by the famous abbe Salvini *, to be seen on white marble in the first court, declaring what emperors, kings, popes, and other princes, have been entertained here.

It has a chapel full of reliques, a library, a curious musæum, with statues, bas-reliefs, pictures, intaglios, and medals; so that it is now the repository of an inestimable treasure of rare and curious pieces of antiquity, and the elegancies of modern times.

THE ground floor is full of all kinds of antiques; and in the second floor is a beautiful gallery, full of pictures and rich furniture. The gallery is finely painted in fresco, by Luca Giordano; and among the pictures are,

Two excellent pieces, by some Flemish hand.

A small one, by Claude Lorrain, who was employed by pope Urban VIII. and many of the Italian princes, in adorning their palaces.

Two fine sea-pieces, the one represents a storm, the other a calm, by Vander Weel.

A portrait of a young woman, by Paul Veronese; and one of an old woman, by Andrea del Sarto; both excellent.

* It was he that translated Mr. Addison's Cato into Italian, which he did so well, that Mr. Addison himself declared it was the best translation he ever saw. Wright, p. 425.-----The inscription, as translated, begins thus: "Stranger, this famous, elegant, and magnificent palace was built by Cosimo de Medicis, the father of

his country, the judicious Michelozzi being the architect, in the year 1430. Here were restored the Latin and Greek languages, arts and sciences improved, the Platonic philosophy revived, and the Florentine academy, for the improvement of the Tuscan language, founded by Cosmo I." Keysser, i. 480.

THE four evangelists, by Carlo Dolci, in his best manner. He finished very high, but was a slow painter*.

PALACE Gerini.---Among the paintings most worthy of notice here are the following.

ST. Andrew going to be crucified, by Carlo Dolci.

THE parting of Dido and Æneas, by Bassano the elder.

A young Hercules killing the serpent.

A fine portrait of a young Rembrandt, and others.

PALACE Strozzi.---There are two fine palaces of the noble family of the Strozzi, one of whom contended against the Medici for the liberty of his country, and slew himself when it was lost.

PALACE Salviati.---The palace of the duke di Salviati is an elegant building; with an inscription, importing, that "James Salviati, duke of Juliani, erected this monument to the grand duke Cosmo, in 1631."

PALACE Ridolfi.---In the garden belonging to the palace of the marquis Ridolfi is a colossal statue of Hercules drinking out of an Uter, his club resting on his thigh. The height of this statue is about thirty-six feet, and the foot is about five of our feet. In the palace is the picture of a battle, done by Borgognone, valued at ten thousand crowns; and one apartment is painted by Colonna.

PALACE Corsini.---This is remarkable for the elegance of its architecture, a grand staircase, and a

* He was commonly called Carlino, and was born at Florence in 1616. He was the disciple of Jacobo Vignali, and had a pencil wonderfully soft and beautiful, which he consecrated to divine subjects. His talent lay in finishing all his works to a degree of

neatness infinitely surprising; but his hand was so extremely slow, that, it is said, he had his brain turned, upon seeing Luca Giordano dispatch more business in a few hours than he could have done in so many months. He died in 1686. Fresnoy, p. 383.

noble hall, the cieling of which was painted by Domenico Gabbiani.

PALACE Buonarota.---Here may be seen two books filled with sketches of architecture, designed by Michael Angelo, who was the ancestor of this family; and the *ritratto* of Michael Angelo himself, by Bronzino Vecchio.

PALACE Uguccioni.---The front of this palace is built from a design of Michael Angelo, and is much admired.

IN one of the apartments is a fine piece, representing the passage of the Israelites through the Red Sea, by Perino del Vaga: and a fine marble busto of the great duke Francis.

To these we may add the country palaces belonging to the sovereign, which are Poggio Imperiale, Patrolino, and Castello.

SECT. III. COUNTRY PALACES.

POGGIO Imperiale.---This villa is an Italian mile, or a thousand paces, out of the city, in a direct line from the Porta Romana. It was called Poggio, or Villa Imperiale, from Margaret of Austria, who married the grand duke Cosmo II. and built this palace. There is a stately avenue leading to it, consisting of a double row of cypress and larch trees, with beautiful vineyards, convents, and villas, on each side. Near a fine piece of water, here are two very large statues of the rivers Arno and Arbia, pouring water out of their urns; and opposite to those are the statues of Homer, Virgil, Dante, and Petrarch. Fronting the palace is a large amphitheatre, with cypress-trees, and a stone ballustrade. On one side of the entrance is a large marble statue
of

of Atlas *, with the globe on his shoulders ; and on the other side a Jupiter †, of the same magnitude, grasping the thunderbolt. The outside of the palace makes no extraordinary figure ; but the apartments are grand and spacious within, and contain many excellent original pictures.

ROOMS of PAINTINGS.

FIRST room.---A dead Christ, by Peter Perugino, who was Raphael's master.

* ----Ubi maximus Atlas

Axem humero torquet stellis ardentibus aptum.

VIRG. *ÆN.* I. iv.

“ Where mighty Atlas on his shoulders turns
The rolling axis studded o'er with stars.”

Atlas, cinctum assidue cui nubibus atris
Piniferum caput et vento pulsatur et imbri :
Nix humeros infusa tegit : tum flumina mento
Præcipitant senis, et glaciæ riget horrida barba.

Ibid.

“ Atlas, whose piny head with low'ring clouds
Is wrapp'd, and beaten with the winds and rain :
Snow hides his shoulders ; from his hoary chin
Streams roll, and stiffen'd hangs his icy beard.”

TRAP.

† ----Sua quemque deorum

Inscribit facies. Jovis est regalis imago.

OVID. *MET.* I. vi.

Each god by proper features was express'd ;
But Jove's majestic mien excell'd the rest.

CROXALL.

----As when angry Jove
Hurls down the forkey lightning from above,
On Arine when he the thunder throws,
And fires Typhæus with redoubled woes,
Where Typhon, prest beneath the burning load,
Still feels the fury of th'avenging god.

POPE'S HOMER'S ILIAD, b. ii. v. 950-955.

A dying person, by Rusticino de Sienna.

A small transfiguration, by Tintoret.

A concert piece, by Michael Angelo de Carravagio.

THE portrait of pope Julius II. by Titian.

SECOND room.---Herod's cruelty, a small piece, by Roselli.

PETRARCH and Laura, by Albert Durer.

DESCENT of the cross, by Lucas de Leyden *.

THIRD room.---This is the room of state, in which are the portraits of Mary of Medicis, and her husband Henry IV. of France.

FOURTH room.---A peasant, eating, by Hannibal Caracci.

FIFTH room.---Moses in the bull-rushes.

St. Jerome, by Perugino.

SIXTH room.---Adam and Eve, by Albert Durer.

SEVENTH room.---Adonis wounded ; a celebrated statue, in white marble, by Michael Angelo Buonarroti.

Lucretia, by Rusticino.

Mutius Scævola.

EIGHTH room.---Christ's passion, enamelled on a little cabinet, with a variety of colours, from a design of Raphael, which is a most exquisite piece.

NINTH room.---Some small portraits of the Medicis family.

TENTH room.---The model of the church at Jerusalem.

ELEVENTH room.---Some antiques ; and fruit-pieces, finely painted in water-colours.

TWELFTH room.---A beautiful copy of the Madonna de Seggiole, done in water-colours, by Giovanna Lucquese, an ingenious woman.

* He was the cotemporary and friend of Albert Durer : they were emulous of each other's works, without jealousy. He died in 1533, aged 40. De Piles, p. 226. Fresnoy, p. 297.

THIRTEENTH room.---An original Venus, with the women looking for the linen, by Titian; but not equal to that in the gallery.

FOURTEENTH room.---St. Sebastian, by Rusticino.

A small portrait, by Albert Durer.

At the foot of the stairs is a head of Alexander the Great*, in porphyry, like that in the gallery, but not so good.

THERE are also copies of Sir Peter Lely's English beauties, which Cosmo III. procured to be copied while he was in England†.

IN the tapestry of the audience chamber are represented several great duchesses and princesses of France, extremely beautiful and natural.

THE palace gardens are adorned with fine grottos, fountains, and waterworks, with groves and hedges of jessamin, orangeries, and ever-greens.

THE Villa Imperiale affords a noble prospect, and its neighbourhood is famous for producing that rich grape which affords the generous Verdea wine.

PALACE Pratolino.---This is another ducal palace, about six miles from Florence, on the road to Bologna, and was built by the great duke Francis in 1575. Here are some good pictures, particularly those representing the former transactions of the Tuscan state, painted in fresco, by the famous Volterano.

THE gardens are beautifully fine, with a variety of grand waterworks; but the greatest curiosity is a colossal statue fronting the palace, which is intended to signify the Appennine mountain, and is the work of John de Bologna, who has made the statue appear like a mountain itself. The figure sits in an

* In the lowest gallery are to be seen a porphyry head of Alexander the Great expiring, several busts of Roman Emperors, and four statues of pagan deities. Keyser, i. 449.

† Wright, 429.

inclining posture, as looking into a basin or pond just below it, and from its prodigious long beard, arms, and other parts, hang what look like icicles, the only representation that stone could give of water falling from it*. The statue is composed of several great stones, which look very coarse near the eye, but have a noble effect at a distance. The iris of each eye looks like a great glass bottle, and one of the feet is nine English feet long, to which all the other parts of the figure are equally proportionate: so that this performance might have served the artist as a model to cut the Apennine itself by, as a sculptor † proposed to have done mount Athos || in the time of Alexander the Great.

CASTELLO---This villa is about three miles from the city, out of the Porto Prata, and has a small palace, in which are some good pictures.

* It put me in mind of Jupiter Pluvius on the Antonine pillar at Rome;---perhaps the sculptor might take his hint from that. This representation of water falling from him seems to signify the springs and cascades frequent in the tract of mountains this figure is intended to represent. Within its body is a pretty grotto, adorned with various stones, mother of pearl, and some of their usual scherzi d'acqua, Wright, p. 430. Addison, p. 246.

Hæc, ut Cocyti tenebras, et Tartara liquit,
Alta petit gradiens juga nobilis Apennini,
Unde omnes terras, atque omnia littora posset
Aspicere, ac toto fluitantes orbe catervas.

Petron. Arb.

" Ascending thus from the Tartarean gloom,
She † reach'd the top of lofty Appennine,
Whence ev'ry sea and land she might behold,
And armies moving over all the globe.

† Discord.

---Nubifer Appenninus.

Ov. Met. l. ii.

---Mole nivali

Alpibus æquatum attollens caput Appenninus.

Sil. It. l. ii.

† Dinocrates, who superintended the building of the temple of Diana at Ephesus.

|| Now called Capo Santo, near the gulph of Contessa, in Macedon.

BELOW stairs are painted, 1, the history of Tobias, by Francesco Albani *, of Bologna, who was the cotemporary and friend of Guido, but is censured for not varying his figures enough. He understood design well; but drawing always by the same patterns, he fell easily into the fault of repeating, chiefly in the airs of his heads, which were very graceful; whereby the manner of Albani is easily distinguished. His works seem to be finished to the highest degree; and though his pictures were drawn with facility, yet there are few free touches to be seen in them.

2. THE rape of Proserpine, by Grifone.

3. TRUTH.

IN the rooms above are, 1, a young Jesus sleeping, at full length, on a cross, beautifully painted by Palma Vecchio †, a Venetian, who made such good use and advantage of the instructions which he received from Titian, that few masters are to be named, who have shewn a nobler fancy in their compositions, better judgment in their designs, or more of art in finishing their works.

2. CHRIST betrayed in the garden; a small piece, by Bassano.

* He died in 1660, aged 82. There are few great figures of his drawing extant; and painting usually in little, his pictures are dispersed all over Europe, and valued as so many jewels; for being learned and agreeable, every one was taken with them, and they became very much in fashion. His attitudes and draperies are well enough chosen; but he was an universal painter, and his landscapes, which are more agreeable than learned, are of the same design and touch, like the airs of his heads. De Piles, p. 210. Fresnoy, p. 350.

† He was born at Serinatta, in the state of Venice, in 1508, and died at Venice in 1556. His pieces are not very numerous, by reason of his having spent much time in bringing those which he has left behind him to such wonderful perfection. Fresnoy, p. 309. His real name was Giacomo Palma, senior, so that he is commonly called Palma Vecchio, or Old Palma; not on account of his age, but to distinguish him from Palma the younger, his nephew, whose stile much resembled that of his master Tintoret. De Piles, p. 182.

3. A fine print of the scourging of Christ, marked "Gerard Seghers inven. L. Vosterman sculp."
4. A small portrait of a friar, by Chigoli.
5. A Madonna, by Correggio.
6. A holy family, painted on marble, by Andrea del Sarto.
7. A landscape, with a ring of Cupids dancing; a beautiful piece, by Albani.
8. 9. Moses striking the rock, by the same; and an Europa, painted on copper, by him.
10. A little Jesus, with St. John and others, in water-colors, by Rougino.
11. A crucifixion, painted on a slate, by Brunfino.
12. Joseph and Potiphar's wife, by Biliverdi.
13. 14. Two landscapes, by Claude Lorrain.
15. A drawing, by Peter Cortona.
16. A drawing, on brick; by Giovanni di St. Giovanni.

NEAR this villa stands the little parish church of St. Lucia of Castello, in which is a Madonna, most beautifully painted, by Leonard da Vinci, and is well preserved. The virgin is giving her breast to the babe, whose face is turned from it, with great softness and delicacy in its form. The drapery of the virgin's body is a blue veil. This master was chiefly solicitous to express the passions of the soul, which he believed the most necessary thing in his profession, especially for those who would have the approbation of men of sense.

CASCINES is the name of a delightful spot, which is the grand duke's dairy, a little out of the town. Most of the palaces in Italy are floored with common bricks; and the country people shoe their oxen for draught.

SECT. IV. Of the CHURCHES and CONVENTS in Florence.

I. THE Cathedral.---The duomo, or cathedral, is a noble, ancient, Gothic building, called S. Maria del Fiore, and its first architect was Arnolfo di Cambio, the disciple of Cimabue*, who was the first restorer of painting in Italy. This church was begun in 1294, but was not finished 'till 1445, when Philip Brunaleschi distinguished himself here as an excellent architect; and though the fine taste of architecture, as well as painting, was then in its infancy, this church may truly be called a beautiful structure.

ACCORDING to Galilei, the great duke's architect, this church is 490 feet in length, and to the top of the cross 380 English feet†; but the whole circumference of the building is computed to be 630 feet. Every part of it is covered with marble, except the portal, where a suitable magnificence is visibly wanting. However, on account of the departure of the great prince in 1688, it was decorated with

* Giovanni Cimabue was born at Florence in 1240, and died there in 1300. He was the first who revived the art of painting in Italy, and was a disciple of some poor ordinary painters, sent for by the government of Florence from Greece; so that he has been justly entitled to the name of the father of the first age, or infancy, of modern painting. Some of his works are yet remaining at Florence, where he was famous also for his skill in architecture. Graham, p. 270.

† The Roman foot, two of which make a Florence braccia, is less than the English by six lines. Misson.-----Keyser says, the cathedral is half as big again as St. Paul's at London; and, according to Raphael del Brune, the length of it is 266 braccia; the breadth of the tribuna, or the cross, 176; and of the three naves, or naves, 71. The height of this edifice, from the pavement to the lanthorn of the cupola, is 190 braccia, and to the top of the cross erected on it 202. Keyser, p. 451.

paintings relating to the council held in this cathedral in 1439. Thus † the front of the dome came off at last with painting instead of porphyry; but all the rest of this large edifice is overlaid quite round with marble, the pannel white, with borders of a darker color, and the rest of the ornaments disposed with a very agreeable fancy.

THE cupola was made in a better taste of architecture, by Brunaleschi, the greatest man of his time, and now highly celebrated at Florence. This admirable structure is octangular, and the breadth of each side twenty-five feet. The ball on the top is capacious enough to contain twenty-four men, and from it there is a fine view of the city and country adjacent. The cupola, as well as the front, is not incrusted with marble on the outside; but it is finely painted on the inside, the subject being the last judgment, by Frederick Zuccherò*, and George Vasari†; who have drawn the postures and attitudes of many of the figures in an indecent manner, full

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of

† It has so happened to many of the churches in Italy, that the front, which has been reserved for a more than ordinary degree of ornament, has often failed of having any at all; so that many of them we see wholly in the rough, expecting such finery as never yet has happened to be bestowed upon them. Wright, p. 394.

* He was born at Agnolo in Vado, a village in the duchy of Urbino, in 1543, and died at Ancona in 1609. He was a disciple of his brother Taddos, from whom he differed very little in his style and manner of painting; but he was far more excellent in sculpture and architecture. He came over into England, and drew queen Elizabeth's picture; after which, he was sent for to Spain

by Philip II. and employed in the Escorial. He established the academy of painting at Rome, of which he was chosen the first prince himself, and built a noble apartment for their meeting. Fresnoy, p. 325. De Piles, p. 150.

† He was born at Arezzo in Tuscany in 1514, and was a disciple of Michael Angelo and Andrea del Sarto, under whom he became eminent both for his skill in painting and architecture. He did not regard coloring, of which he had no true idea; but he improved his invention and hand to such a degree, that he attained a wonderful perfection in both. The cardinal of Medicis was his patron, and engaged him to write the "History of the lives of the most eminent painters, sculptors, and architects," which he published

of those capricious fancies that are little correspondent with the idea of the resurrection. This cupola carries the honour of being the first in Italy raised upon another building; and from this model all of the same kind have been taken, particularly St. Peter's at Rome, by Michael Angelo, and St. Paul's at London, by Sir Christopher Wren.

THE floor of the church is finely paved with marble; but its other internal ornaments are not extraordinary for that country, nor equal in proportion to the finished beauty on the outside.

UNDER the cupola is the choir, with the pillars of which are intermixed the statues of the twelve apostles, in white marble, by different hands; but the best is James, by Jacobo Sansovini.

ON the great altar is a large group in marble, done by Baccio Bandinelli*, representing God the father sitting, with Christ dead at his feet, supported by an angel. The figures are bigger than life, and finely executed. Behind this altar is a marble pieta, or a dead Christ and the virgin Mary, left unfinished by Michael Angelo, of whose works it was the last, and brought hither from Rome.

AT the entrance of the church, on the right hand, are the busts of Brunaleschi and Giotto. The epitaph on the former is in Latin prose, and implies that he built the wonderful cupola of this church; upon which account his grateful country ordered his body to be deposited in this sacred ground, in 1446.

lished at Florence in three volumes, in 1550. He died at Florence in 1578, and his body was carried to Arezzo, where he was buried in a chapel adorned with architecture, which he had built himself. De Piles, p. 149. Fresnoy, p. 317.

* This sculptor was born at Florence in 1487, and died there in 1559. He was knighted by the emperor for a descent from the cross, and acquired great reputation by several of his figures, which are admired for their true out-line and proportion.

The epitaph on Giotto * is in Latin verse, by Politianus, of which the following is a new translation :

“ The art of painting was reviv'd by me

Whose hand was easy, regular, and free.

My skill no other bounds of nature knew

Than what herself most accurately drew.

That stately tow'r, whose head salutes the skies,

Does from my model thus superbly rise.

JOTTI my name : What verse can more comprise ?

He died in 1336 ; and his fellow-citizens erected this to his memory in 1490.”

HERE are also several monuments of the bishops of this church ; one to the memory of Marsilius Ficinus, a famous philosopher, who translated the works of Plato into Italian, and died in 1499, aged 66 ; and another to Antonio Squazicalupo, an eminent musician. There is also an equestrian picture on the wall of Sir John Hawkwood †, an English knight, who, according to the inscription, “ was esteemed the most cautious and expert general of his time.” It appears to be the work of Paul Uccelli : and near it is the picture of Dante Alighieri ‡,

* He was born near Florence in 1276, and died there in 1336. He was the disciple of the famous Cimabue, and was a good sculptor and architect, as well as a better painter than his master. He attempted to draw after the life, and to express the different passions of the mind. He flourished in the time of Dante and Petrarch, and was in great esteem by them both. He painted many pieces in different parts of Italy, and was every where much admired for his works, but principally for his ship, or St. Peter's bark, tossed by the tempest, of Mosaic work, over the gates of the portico, in the entrance of St. Peter's church at Rome, which is known to all painters by the name of “ Giotto's

vessel.” Fresnoy, p. 270. De Piles, p. 87. Mißen, l. 557.

† He was a native of Sibble Hemingham, in Essex, and at first served as a common soldier in the wars of king Edward III. against France. He was knighted by that monarch for his bravery, and afterwards entered into the service of the Florentines, who conferred the greatest honours upon him when living, and buried him in the most pompous manner, in gratitude to his merit. His arms are three muscle-shells, argent.

‡ This old poet is considered as the Ennius, or the Chaucer, of Florence ; and that part of the cathedral round which he used to take his meditative walk is distinguished with a white stone.

walking in the fields before his house, with a book in his hand.

II. GIOTTO'S Tower.---Near the cathedral is one of the most beautiful towers, or steeples, in the world, built by Giotto, and not defaced by time. It is square, and the outside is all incrust^d * with black, red, and white marble. This structure is admired for its symmetry and strength; the ornaments are well imagined, and the parts well disposed. Its height is 144 braccias, which is 276 English feet, as a braccia is equal to twenty-three inches. There are 408 steps in the ascent, and there is a noble view of the city from the top of the edifice. It is ornamented with many fine marble statues, and particularly on one side is the famous statue of the bald-headed old man, made by Donatelli, who called it his Zuccone, or bald-head; and here is also Abraham's intended sacrifice of his son Isaac, by Donato.

III. St. Giovanni Baptista.---This is the only remains of antiquity in Florence, and was anciently a temple dedicated to Mars; but is now called Il Battisterio, or St. John's church. It is an octagon of eight columns, most of which are granate, and the rest of coarse marble. The whole outside, covering and all, is cas^d with marble. It has three entrances, with gates of brass, beautifully worked in relievos of scripture subjects; two of them are by Lorenzo Cio Ghiberti, a sculptor and goldsmith of Florence, who flourished at the beginning of the fifteenth century; but those facing the duomo are the most beautiful, and are said to have taken him forty years in working them. They are so finely wrought, that when Michael Angelo first saw them, in the extasy

* Keysser is mistaken when he says, it is "*built* with red, white, and black marble," for it is only *incrusted*. Keysser. i. 456. Wright is under the same mistake, for he says, "it is built all of marble, chiefly white." He adds, "it has stood 300 years, and seems as fresh as if it were not ten years old." Wright, p. 395.

of his admiration, he said, " they were worthy to be the gates of heaven." Raphael studied them, and seems to have borrowed that grace which is in his figures from thence. A Latin inscription under one of them shews who was the artist; and on the most ancient of them is also a Latin inscription, which shews that Andrew Ugolini was the artist that made them in 1330.

THE gates are folding, and the sides are divided into compartments. The subjects on the left side are, 1, The creation: 2, Noah's nakedness discovered: 3, A young man seeming to receive a blessing from his father, and the mother on the top of a house praying: 4, Moses receiving the two tables, a group of women below, which have the Raphaellesque gusto in them; at the side of this compartment, among the ornaments, is the head of that great artist Lorenzo: 5, David and Goliath. On the other side are, 1, Cain and Abel: 2, Abram and the three angels, Sarah at the door, and the sacrifice of Isaac above: 3, Joseph and his brethren in Egypt: 4, The settling of the ark: 5, Solomon and the queen of Sheba. There are several figures in the ornaments, surrounded with a beautiful foliage, which was executed by Bonaccorsà, the son of Lorenzo.

OVER the chief entrance are three marble statues, representing the baptism of Christ, begun by Sansovino, and finished by Vincenzo Danti. Over the second door are three brass statues, by the last-mentioned artist, which represent the decollation of John the Baptist. And over the third door are three statues, in bronze, of Christ disputing with the two pharisees*, by Giovanni Rustici, and esteemed to be finely done.

* Keyser says, it is John the Baptist discoursing with a pharisee and a scribe. Keyser, i, page 456.

At the principal gates are two columns of porphyry, with a chain upon them, which are said to have been brought from Pisa, and put up here in memory of that city being conquered by the Florentines.

In the church are sixteen large pillars of oriental granate, and the monument of John XXIII. who was degraded from the triple crown by the council of Constance. The brass statue of him on this monument, as also the two others of marble representing Hope and Charity, are by Donatello, but that of Faith by Michelozzi. The whole cieling is of Mosaic work, by Apollonius a Greek, Andrea Taffi, Gaddi, and others, representing eminent persons. The pavement is inlaid, and on one side of it are represented the sun and the twelve signs of the zodiac. All the children born of christian parents within the city of Florence are baptized in this church, the font of which is large, and adorned with several beautiful marble sculptures, particularly a statue of John the Baptist standing before it, by Gioseppo Piemontani.

IV. St. Laurence's Church.---This is a good piece of architecture without, but there are no great embellishments within. On the wall to the left hand of the grand entrance is a marble monument, with fine bronze festoons, by Andrea Verrochio, in memory of Peter and John de Medicis, sons of the great duke Cosmo I. In the church are two pulpits, opposite to each other, supported by marble pillars, and adorned with five pieces in basso-relievo, by Donatello.

CHAPEL of St. Laurence.---This chapel stands just beyond the east end of the church, and, when finished, there is to be a communication between them opened at the place where the great altar of that church at present stands.

THIS chapel was designed as a burial place for the great dukes, and was begun in 1604; but is far from being finished, though the stated yearly sum expended in this building is 18000 scudi, or about 4500l. sterling *. Thus we have seen the ducal family extinct, whilst all this pompous preparation for the reception of these princes after their demise is still unfinished. However, there is not a chapel in the whole world, which can equal it whenever it is completed.

THIS magnificent fabric is octangular, with a cupola, from the floor to the top of which is 100 braccia, or 191 feet and eight-twelfths, and its diameter is forty-eight braccia, or ninety-two feet †. The whole chapel is in a manner lined with agate, chrysolite, onyx, lapis lazuli, chalcedony, amethyst, porphyry, jasper, touch-stone, and other precious stones, the workmanship of which has been carried on at an incredible expence. It reflects an inexpressible lustre from every part, and dazzles the eyes of the spectators. The lower part of the walls are every where incrusted with fine Sicilian jasper, with green and yellow veins; and above this is a red Florentine marble, variegated with white spots, and extremely difficult to be polished. The cieling is to be entirely covered with lapis lazuli, whose azure colour and golden veins will exhibit a beautiful resemblance of the sky bespangled with stars. The walls are ornamented with the arms of the principal

* The chapel of St. Laurence will be, perhaps, the most costly piece of work on the face of the earth when completed; but it advances so very slowly, that it is not impossible but the family of Medici may be extinct before their burial-place is finished. Add. p. 244.

† Keysser makes its circumference 140 braccia, the height above 90, and the diameter 48. P. 468.----Another says, the height of the chapel is about twice the diameter; the diameter is 48 palms, and the height 98. Wright, p. 422.

cities in the grand duke's dominions, most curiously inlaid with different colored marble and precious stones, so artfully done that no painting can exceed it.

THE grand altar designed for this chapel is in the great duke's gallery, and has been more than 150 years in building, yet is not finished.

THERE are six niches round the body of the chapel, and two at the place destined for the grand altar; in which were to be placed, over their monuments, the statues of all the grand dukes, and the princess Ann Maria Louisa, the last of the house of Medicis, who married the elector Palatine, and intended to have completed this chapel if she had lived. There are only two statues up at present, both of which are of bronze, and each about ten feet high. The one is Cosmo II. finely done by John di Bologna; and under it is a cushion of red jasper, profusely enriched with jewels, on which is placed a regal crown, glittering with pearls, diamonds, and precious stones. The other is Ferdinand I. without a cushion; but in another niche there is the cushion, and no statue. The mausolea are separated from each other by double rows of jasper columns, with capitals and cornices of brass gilt; and between these pillars are placed large urns of Corsican jasper, with green and white veins, inlaid with Florentine work.

ADJOINING is a private chapel, which contains the sarcophagi, wherein are deposited the remains of all the great dukes, and some others, of the house of Medicis, who lie above ground, and their coffins are covered with painted boards, with inscriptions of their names, and time of departure. They are to remain here 'till the grand chapel is finished, when they are to be removed, and interred there. On one side is the statue of Julio, a prince of that house; and opposite to him is that of his brother,
under

under each of which are two figures at their feet, the whole four representing the times of the day, morning, noon, evening, and night, all done by Michael Angelo Buonarotti; under whose direction this chapel was built, and is therefore called by some Capella di Michael Angelo; by others, Capella de Principi, because so many princes are interred there. Here is a white marble crucifixion of excellent workmanship; the crucifix was done by Giovanni Bologna, the virgin Mary standing under by Michael Angelo, and St. John by one of Angelo's disciples. This is a small room; and it is always open for any persons to visit when they please.

LIBRARY.---Belonging to the church of St. Laurence is a good convent, where the famous library is kept, in which are 14800 manuscripts, partly collected by Lorenzo de Medicis, who twice sent John Lascaris to Greece for that purpose, and partly by pope Clement VII. and the great duke Cosmo I. Petrarch's letters, written by his own hand, are to be seen here; but the most curious manuscript in this library is a Virgil, which disputes its antiquity with that in the library of the Vatican, and is supposed to have been written in the fifth century*. In the gallery of this convent is the monument of Paulus Jovius, bishop of Nocera, who wrote the history of his own time. It was erected in 1574, and was done by Antonio di S. Gallo.

V. ST. MARK'S Church.---This church belongs to the Dominicans, and contains several fine paintings by Pietro Cavallini Romano, Cigoli, and other ma-

* It wants the *Ille ego qui quondam*, &c. and the twenty-two lines in the second Æneid, beginning at *Jamque adeo super unus eram*. Addison, p. 244. This learned gentleman has made some ingenious remarks upon it.-----The books here are not locked up in archives, but chained on long desks, where every one is allowed to sit down and read, and write, at pleasure. Keyser, p. 467.

sters. Angelus Politianus, and John Pico, prince of Mirandola, both celebrated persons, are interred in this church: the former was admired by Erasmus for the beauty of his Latin stile; the latter was extolled by Scalliger, as "the phoenix of the sciences;" and they both died in 1494.

THE chapel of St. Antoninus, belonging to this church, is worthy of observation for its painting and sculpture; particularly four pieces by Bassano, one of which, of Christ of Emaus, is capitally esteemed.

VI. CHURCH of the Annunciation.---The church of Santissima Annunziata* is a beautiful edifice; and before the entrance of it is placed the bust of Andrea del Sarto, who performed the fresco paintings on the walls; among which, the Magi offering presents is greatly admired. On the left hand is an elegant chapel, where is carefully preserved the picture of the annunciation of the Virgin Mary, which brings a good sum of money to the clergy on a miraculous pretence. In the fine tabernacle on the altar is the head of Christ, painted by Andrea del Sarto: the drapery is scarlet, with a border of gold round the neck of the garment; and the hands are crossed on the breast.

IN the chapel of Bandinelli is a dead Christ in marble, sustained by God the father, done by Baccio Bandinelli, whose body lies underneath: and in the chapel of Soccorso is an admirable bronze crucifix from a model of Giovanni Bologna, who is also interred in this church.

IN a gallery of the convent contiguous to the church is an object highly deserving the attention of a traveller, which is the famous Madonna del Sacco,

* You ought to spend some time in viewing the fine church dell'Annonciata, where there is a rich chapel of a very miraculous madona. Miflon, i. 557.

esteemed one of the best pieces ever done by Andrea del Sarto. The holy virgin is represented sitting, with the child Jesus playing on her lap; and she seems attentive to Joseph, who sits on something like a sack, with a book in his hand, and looks as in discourse with her.

VII. CHURCH di S. Croce.---This is a large handsome edifice belonging to the Franciscans: it is about 480 feet in length, and 140 in breadth. Within the church are several altars, or little chapels, dedicated to some particular saints, in which are some good pieces of sculpture, and fine paintings. The pulpit is adorned with beautiful bas-reliefs in white marble, representing the most remarkable actions of St. Francis. And there are several pieces in the church by Cimabue and Giotto, the ever-memorable restorers of the art of painting in the thirteenth century.

TOMB and Character of M. Angelo Buonaroti.---At the entrance of the right side of the church is the marble monument of Michael Angelo Buonaroti, one of the greatest painters, sculptors, and architects that this country ever produced. Above is his busto, done by himself; and below are three figures, by his scholars, representing sculpture, painting, and architecture, all sitting in a dejected posture, with the implements of the three several arts in their respective hands; which some good connoisseurs have thought not well distinguished †. Near this is an altar-piece of Christ crucified, painted by Salviati. Michael Angelo was nobly descended, and born near Florence in 1474. He was a disciple of

† Sculpture stands in the middle; but does no great honor to Valeria Ciolo, the sculptor. Giovanni del Opera has been happier in his execution of the statue representing architecture; which is also surpassed by that of paint-

ing done by Battista Lorenzo. Keyser, i. p. 461.

De Piles is mistaken, when he says, 'these figures were all of Michael Angelo's own hand.'

De Piles, p. 140.

Domenico Ghirlandaio; and has the name of the greatest designer that has ever been *. It is universally allowed that never any painter in the world understood anatomy so well; and he was also an excellent poet: but above the rest of his excellencies was his wonderful skill in architecture, wherein he has surpassed all the moderns, and even the antients; of which St. Peter's at Rome, St. John's at Florence, the Capitol, the Palazzo Farnese, are sufficient testimonies †. He erected an academy of painting and sculpture at Florence, under the protection of Lorenzo de Medicis, who was a lover of the fine arts. He died in great wealth at Rome, in 1564, at ninety years of age; and Cosmo

* He was born in the castle of Chiusi, a village not far from Arezzo in the duchy of Florence. His family is of genuine nobility, and his father used to stile himself Lodovico Buonarroti Simoni, of the antient family of the counts of Canoses. He flourished in the times of Julius II. Leo X. and of seven successive popes, by whom he was highly esteemed; as also by the grand duke of Tuscany, the republic of Venice, the emperor Charles V. king Francis I. and by most of the monarchs and princes of christendom. He was invited by Solymán the Magnificent into Turky, upon a design he then had of making a bridge over the Helespont from Constantinople to Pera. Fresnoy, p. 224. Graham, p. 284. De Piles, p. 137. Keysser, i. p. 462.

† He was a painter, sculptor, and architect, both civil and military: but his most celebrated piece of painting is that of the last judgement in the pope's chapel. Ibid.

There appears a certain air of greatness and severity in his fi-

gures; in both of which he has oftentimes succeeded: but his gusto of design was not the finest, nor his outlines the most elegant. The choice which he made of his attitudes was not always beautiful or pleasing; nor were the folds of his draperies, and the ornament of his habits, either noble or graceful. He was not a little fantastical and extravagant in his compositions; and was bold even to rashness in taking liberties against the rules of perspective. His coloring is not over true, or very pleasant, as he knew not the artifice of the lights and shadows: but he designed more learnedly, and better understood all the knittings of the bones, with the office and situation of the muscles, than any of the modern painters. The judgement of Fresnoy, p. 224. He was one of the first that banished the little manner and remainders of the Gothic out of Italy. His genius was of a vast extent, and of what kind soever his thoughts were, they were always great. De Piles, p. 141.

de Medicis ordered his body to be brought to Florence, where it was interred with the most magnificent obsequies. His disciples were Marcello Venusti, Il Rosso, Georgio Vasari, Francis Bastiano, who commonly painted for him, and many other Florentines. He was the cotemporary of Raphael, who envied his merit; and such is the veneration which his countrymen still entertain for him, that he is stiled by them, Il Divino, or the Divine Angelo.

OTHER monuments.---In this church is also the tomb of the celebrated historian Leonardo Aretino, with a short Latin inscription in prose, which signifies, that "history mourns, and eloquence is mute, since he departed this life, at which neither the Grecian nor the Roman muses could refrain from tears." He was secretary to five popes, and died in 1444, aged 74.

OPPOSITE to it is another monument in honor of Carolo Aretino, the sculpture of which is by Desiderio Settignano, with a Latin epitaph in verse, of which the following is a translation:

"Behold a poet in this tomb confin'd,
The universe not equal to his mind.
What heaven, or earth, or history contain,
His comprehensive knowledge could explain:
The glory of his age! Here, Muses, shed
Your tears; alas! your ornament is fled."

THE tomb of the celebrated astronomer Galileo, a Florentine, is in the Novitiate chapel of the convent belonging to this church.

CHAPEL Nicolini.---At the farther end of the church, on the left, is a beautiful chapel belonging to the family of Nicolini, the inside of which is incrustured with marble; and there are five exquisite marble statues of Moses, Aaron, Virginity, Prudence, and Humility, done by Fiamingo*. There are two

* Keysser calls him Francavilla, a Fleming, p. 461.

pieces painted by Alexander Allori; and the ceiling is finely painted by Volterrano, who was one of the greatest masters in that kind of painting.

VIII. CHURCH of St. Spirito.---This was built by the Michelozzi family, at the expence of 100,000 scudi, or 21,250l. sterling, and was designed by Brunelleschi. It is very magnificent, with a superb altar of inlaid work of gems and the finest marble, behind which is the picture of Christ absolving the poor woman taken in adultery, done by Allori, and much esteemed.

IX. CHURCH of St. Michael.---This is a beautiful square building belonging to the Theatines, and is adorned on the outside with some very valuable statues: particularly St. Matthew, in brass, by Laurentius Cion; St. Mark, and St. George, highly finished; St. Peter, admired for its drapery; and St. Thomas touching our saviour's side, done by Verrochio, which is much esteemed. All the chapels of this church are lined with marble, and embellished with fine paintings; and at the high altar stands a brass statue of our Saviour, by Francisco Suifinio.

THE other churches are those of St. Ambrose, which belongs to the Benedictine nuns. Il Carmine, or the Carmelite church, in which is the fine chapel of Corsini, where is represented God the father in his celestial glory, by Carlo Marcellini. St. Felice, in which are some good paintings, particularly a piece of Salvatore Rosa, of Christ holding out his hand to St. Peter sinking in the sea. St. Felicita, remarkable for a Mosaic work, by Alessandro Barbadori; and before the church stands a granate pillar, with a statue of St. Peter the martyr on the top of it. St. Maria Maddalena de Pazzi, in which are some paintings by Poccetti, Ciro Ferri, Luca Giordano, and Dandini, who painted the cupola. St. Maria Maggiore belongs to the Carmelites, and
has

has many good pictures and statues, among which is a Magdalen, by Pugliani. St. Maria Nuova has some good paintings, and a superb altar of Carrara marble. St. Maria Novella abounds in fine paintings, by Santo di Tito Girolamo Macchietti, Battista Naldini, Brondino, Vasari, and Ghirlandaio who did the choir. St. Philip Neri is remarkable for its exquisite marble sculptures, by Montauti and Fortini. Orsammichele, or Horrum St. Michaelis, is ornamented on the outside with fourteen statues in bronze and marble, by Ghiberti, Montelapo, Donatello, Nanni, Verrocchio, and Bologna; and the inside of this church also abounds with ornaments, but wants light. Ogni Santi, or the Franciscan church, deserves notice only for some reliques. St. Peter Maggiore contains some fine pieces of sculpture and painting, particularly the adoration of the Magi by Cigoli, and another on the same subject by Passignano. And S. Trinita, where the lovers of painting and sculpture are agreeably entertained.

CONVENTS.—Among the convents the principal are, La Badia Fiorentina, belonging to the Benedictines; that of the Cistercian monks; the Dominican convent, where the life of St. Dominico is painted in fresco on the cloister walls, by Giovanni Angelico*, and a fine head of Christ expiring by Michael Angelo; and in a small court of the Oratorio dello Scalzo is the life of John the Baptist, in several pieces of fresco, by Andrea del Sarto, which are damaged by the weather, but are much admired,

* He was a Dominican friar, and rendered himself considerable by his paintings. He refused the archbishopric of Florence, which was offered him by pope Nicholas V. who employed him to paint his chapel, and obliged him to do something in miniature in the books of the church. The subjects of his pieces are always divine, and he could not refrain weeping whenever he painted a crucifix. His skill got him many disciples, and he died in 1455, aged 68. De Piles, P. 93.

especially that piece of John baptizing the multitude.

THE outside of the front of most of the churches in this city are left unfinished, because the fund established for their building stops when they are finished †.

OTHER curiosities.---The city of Florence contains seventeen squares, or markets; and is adorned with seven fountains, six columns, two pyramids, and 160 public statues. There is a large hospital designed chiefly for the support of foundlings, who generally amount to near 3000; and the hospital of St. Maria Nuova contains 700 beds for the sick. There is a physic garden, on which Cosmo I. expended considerable sums; and a riding-school for the ducal family.

THE appearance of this city suffers considerably from the great number of paper windows to be seen in it: but as for statues and public monuments, there are few cities that equal it. To what has been already mentioned many more may be added, particularly the vast Doric column, of one piece of granate, which stands before the church of St. Trinita, and serves for a pedestal to a porphyry statue of Justice, by Romolo del Dadda, erected by Cosmo the Great in 1564, in commemoration of the surrender of Sienna. In the old market is the statue of Ceres, upon a granate pillar, by Donatello; and at the Canto de Carnasecchi is a fine statue of Hercules killing the centaur Nestus, cut out of a single block of white marble, by John of Bologna. Before the Ponte Vecchio is a marble statue of Ajax

† Misson has given "a collection of the paintings that are to be seen in the churches of Florence," particularly those by Cimabue, Giotto, Lippi, Perugin, A. del Sarto, Pontormo, Vasari, Naldini, Passignano, Titi, and others. Misson, i. 560.

expiring of his wound in the arms of another person: and before the Mercato Nuovo is a fountain in the figure of a boar, taken from that in the gallery, and is esteemed to be well copied, by Peter Tacca. There are several other fine pieces of sculpture in different parts of this town; and on the facade of a house, facing the Porta Romana, is a most excellent piece of fresco, painted by Giovanni, of which there is a good print in the frontispiece to the large views of Florence.

SECT. V. The MANNERS and CUSTOMS of the FLORENTINES.

HORSE and Chariot Race.---On every 24th of June they have a horse and chariot race in this city, in imitation of the antients, and as a festivity in honour of St. John the Baptist, the tutelar saint of Florence. It is exhibited in the square or piazza del Granda Duca, which is surrounded with guards to keep out the mob. The horses start without riders, and run full two miles through the streets, from the gate called Porta del Prato to that called Porta Santa Croce. The streets are covered with sand on this occasion; and the horses have a round machine, something like a ball, hanging down their sides by strings, with small iron pricks in it as sharp as the point of a lancet; so that the faster they run the more they spur themselves. They start for a piece of velvet of about thirty pounds value, and run with incredible speed. Before these races begin, the principal nobility and gentry parade the streets in their finest equipages. Their coaches are prodigiously grand, finely carved, and richly gilt, with glass all round them. They go down one side of the street, and up the other, for two hours, meeting and saluting one another. The ladies make a most

brilliant and charming appearance, as they are generally beautiful and richly dressed. When the horses are ready to start, notice is given by sound of trumpet for the coaches to quit the street, when the quality go into houses, most of which have balconies, covered with tapestry, some with fine damask, and others with velvet; which renders the street, from one end to the other, extremely pleasant and gay.

THE Carnival.---This is a time of great diversion among the Florentines, who are then generally masked, and assemble in the afternoon in the square of Santo Croce, which is railed in, sometimes to the number of ten thousand masks and upwards, richly dressed in all kinds of character: but no priest dares to be present at these diversions in mask, for fear of the inquisition. While these diversions pass within-side the rails, others are going forward without-side them, either in coaches or cars, some of which are full of musicians, who sit on benches, as in our orchestra; dressed in the most whimsical grotesque manner, and play a variety of tunes on different instruments. The drivers, and even their horses, are all in masquerade; so that it is impossible to conceive the gaiety of this carnival, which continues about three weeks or a month: but Sundays are the greatest days for these diversions, which end when Lent begins.

FEAST of Corpus Christi.---On this day there is a grand festival, when the clergy go in a solemn procession to the cathedral. The confraternities, or religious, are dressed in long sacks, and each person carries a lighted torch in his hand through the streets, which are then strewed with flowers and leaves of ever-greens. About one thousand monks and friars of the several convents walk two and two in this procession according to their seniority; some of whom have silver candlesticks near five feet high, with large wax candles lighted, before them. The priests

priests follow next in great numbers ; then the clergy belonging to the cathedral ; after whom come the canons, who are chiefly of the nobility, some with purple and scarlet cloaks on, others with fine pieces of camel skins hanging loose on their shoulders. These are succeeded by the dignified clergy, as deacons, friars, abbots, and bishops, in their rich pontifical habits, and some with mitres on their heads ; after whom follows the archbishop of Florence, under a magnificent canopy, with the host in his hand, attended by the nobility and gentry, all bare-headed, and each carrying a lighted flambeau, with their servants walking by the side of them. These are followed by the guards, likewise bare-headed ; and they are succeeded by the magistrates, in their robes. The procession begins about six in the morning, and continues passing by 'till noon, through several streets, which are covered on the tops with canvass quite across, to make an agreeable shade, when the weather is very hot.

THE nobility of Florence are in general very civil to foreigners * ; and there are a great many fine ladies among them †. They pass their time in the most agreeable manner, for which purpose they have a nightly assembly for play or conversation ; but they never venture to game high, and they entertain a large company at a small expence, which is chiefly for the rinfrescos or ice-liquors, orgeat, and lemonade.

JEALOUSY seems to be turned out of doors, particularly among the great. In the cool evenings of the summer season they go out of the city to take

* The gentlemen of Florence are very sociable in a sober way. Wright, p. 428.

† The ladies do not dress well, and have not near so much liberty as those at Rome. Pollnitz, vol. ii. p. 135.

the country air, some riding in coaches, and others walking a-foot. It is never customary to see gentlemen and ladies of distinction together in these excursions, but the husband in a coach with another lady, and his wife with another gentleman; which kind of attendants are called *Cicisbeo's*, or gallants, and the lady has more or less of them according to her quality. When ladies walk, their footmen go before; and in their coaches they are very polite: they often bow first, especially to strangers. It is customary to see a large fellow fanning himself, and fine women riding astride; as also to see a score of boys coming from school, with books under their arms, and all swords by their sides. Persons of every profession, to the valet, may wear their swords: but physicians are obliged to drive their chariots with a single horse.

THEY return to town soon after sun-set, when the city gates are obliged to be shut. They then stop at the bridge of *Sancta Trinita*, to enjoy the cooling breeze from the river *Arno*; where they are frequently entertained with a fine concert of vocal and instrumental musick, which renders this place very agreeable 'till ten in an evening, when the company quit the bridge. A stranger is not to be surpris'd if he often meets with a band of musick in the streets, in an evening, sometimes performed by persons of quality, and to see others serenading their mistresses under their balconies.

THEY bury their dead in an indecent manner, particularly the common people, who are carried on a bier, without any coffin, and dressed in the cloaths they usually wore. When the corpse is brought into the church, the priest says a few prayers; after which they strip off all the cloaths, except the shirt and drawers; and let the corpse down into the grave. They have no churchyards, so that their churches are crowded with the dead: but as the living constantly

stantly burn frankincense at the altars, no disagreeable smell is perceived.

THE Italians are much like the English in dress and figure ; and deism reigns much among them.

The Academia della Crusca have a mill for their device ; and they take the title of Crusca, or bran, as professing themselves to separate the fine flour from it, or the useful and valuable from the mean and trivial. This academy was erected to sift out and reject, as husks or bran, all Italian words that are not good Tuscan : however, their pronunciation at Florence is so guttural, that they are thought to write Italian better than they speak it *.

THE Florentines are allowed to be inimitable in making repartees, or telling stories with a good grace ; but they are so infatuated with these frivolous endowments, that the government of the tongue is little known among them †.

THE Nobility.---The noblemen of Florence stand up to their quality, and despise even the name of merchant ‡, yet they sell wine from their own houses by the single flask. Near the great door of many of these nobility they have a port-hole, with a small door to it, and a knocker, from whence the flask is handed ; and an empty flask hangs at some of the houses, by way of a bush. The wine is the

* Keyfler, i. 486. In this splendid city of Florence there be many rarities. Here is the prime dialect of the Italian spoken, tho' the pronunciation be a little more guttural than that of Sienna, and that of the court of Rome, which occasions the proverb, " *Lingua Toscana in bocca Romana* ;" or, in English, " The Tuscan tongue becomes a Roman mouth,"---Howell's Letters, p. 76.

† It were well if this vanity was all that could be laid to their charge ; but they are, even to a proverb, addicted to that atrocious and unnatural vice which brought down the divine vengeance on Sodom and Gomorrah. Keyfler, p. 486.

‡ The people here generally seem to be more generous, and of a higher comportment, than elsewhere. Howell, p. 76.

produce of their own estates ; and the innkeepers are not suffered to sell any quantity ||.

MERCHANTS.—The principal merchants transact their business about noon, on the Mercato Nuovo : but they seem very cautious and circumspect in their negotiations ; from whence arose the proverb,

Chi ha da far con Tosco,
Non bisogna che sia Losco.

“ When with a Florentine you deal,
Be sure that neither eye you seal †.”

UPON the whole, the city of Florence is so beautiful, that the great emperor Charles V. said, “ she was fit to be shewn and seen only on holidays.”

C H A P. VII.

O F

S I E N N A,

A N D T H E

COUNTRY between it and the Frontier of the POPE'S DOMINIONS.

OUR travellers left Florence on the 8th of March, and set out for Rome. They arrived the same day at Sienna, which is four stages, or thirty-

|| The Venetian nobility also trade, but with some privacy : whereas with the Florentine noblesse this is so far from being a matter of any scruple, that they deal also in a retail way ; and a nobleman will condescend to give out a yard of silk. Keyss. i. 484.

† All degrees of people live here, not only well, but splendidly well, notwithstanding the manifold exactions of the duke

upon all things : for none can buy here lands or houses, but he must pay eight in the hundred to the duke ; none can hire or build a house, but he must pay the tenth penny ; none can marry, or commence a suit in law, but there is a fee to the duke ; and none can bring so much as an egg or fallet to the market, but the duke hath share therein. Howell's letter from Florence in 1621.

two Italian miles from Florence. The road * is every where paved, and runs along a chain of hills. The country is not so fertile as that between Pisa and Florence; but it affords some pleasant prospects of vineyards and olive plantations: and in the neighbourhood of Sienna, on the left hand side the road, is a beautiful seat belonging to the marquis di Piesco.

SIENNA.---The city is situated upon three hills †, which render the streets very uneven; but this is compensated by the agreeableness of the prospects, and the salubrity of the air. It is about four miles in circumference, and contains near 17,000 inhabitants, who are civil, and of a chearful disposition. The women are beautiful, and have more freedom than in many other parts of Italy. The best Italian is thought to be spoken at Sienna, on which account many foreigners reside in it 'till they have learned the language. It is reckoned the second city in the Tuscan state, and was formerly a republic, which had several disputes with the Florentines, 'till the great duke took possession of it in 1555; but as this is the last republick that fell under his subjection, so it is still supposed to retain many hankerings after its ancient liberty. The magistracy consists of a governor and senate, of nine persons called *Excelsi*, whose president is stiled *Capitano del Popolo*. They flatter themselves with retaining a kind of liberty in

* In the time of the ancient Romans there was a paved road, called *Via Cassia*, from Florence to Sienna, and from thence to Rome, of which there are still some considerable remains, though not kept in such good repair as the *Via Appia*, which reached from Rome to Naples. Keyser, i. 489.

† Sienna stands high, and is adorned with a great many towers

of brick, which in the time of the commonwealth were erected to such of the members as had done any considerable service to their country. These towers gave us a sight of the town a great while before we entered it. Addison, p. 224.----The streets are several of them paved with brick set edgeways.

Wright 377.

their election; but this is only an external shew, for the senate can take no measure of any consequence without the permission of the great duke.

It is an archbishoprick; and the city arms are Romulus and Remus sucking a she-wolf: for Sienna boasts of being a colony founded by those two celebrated brothers, but their claim is badly supported; though the twin-founders are to be seen in several parts of the city as sucking the wolf, and particularly on a pillar of ophyr, fronting the senate-house*.

CATHEDRAL.---There is nothing in this city so extraordinary as the cathedral, which a man may view with pleasure after he has seen St. Peter's; though it is quite of another make, and can only be looked upon as one of the master-pieces of Gothic architecture. It is incrusted, both within and without, with black and white marble, alternately disposed in rows. The materials are rich, the workmanship most elaborate, and the ornaments exquisitely nice in the Gothic way. The very spouts are loaden with ornaments; the windows are formed like so many scenes of perspective, with a multitude of little pillars retiring one behind another; the great columns are finely engraven with fruits and foliage, that run twisting about them from the very top to the bottom; and the whole body of the church is chequered with different lays of white and black marble; the pavement curiously cut out in designs and scripture-stories†; and the front covered with such a variety of figures, and over-run with so many

* In many of the publick places of the city there are figures of she-wolves, set single upon pillars and other eminencies, some in marble, some in copper; several of them have considerable marks of antiquity Wright, p. 377.

† The floor has an ornament truly fine and uncommon. It is designed in scripture-stories, by Domenico Beccafumi, commonly called Meccarino. The designs are not Mosaic, as some have said, but are engraven in white marble, and the gravings filled up with a black mixture.

many little mazes and labyrinths of sculpture, that nothing in the world can make a prettier shew to those who prefer false beauties and affected ornaments to a noble and majestic simplicity.

THE inhabitants boast that the six following popes were born in this city; Alexander III. Pius II. Pius III. Marcellus II. Paul V. and Alexander VII. whose fine marble statues are erected in this cathedral; and also those of St. Barnardin, St. Catharine, and Beatus Columbus. St. Catharine is the great saint of this place, of whom they report many gross and absurd traditions*.

IN this church are also the twelve apostles in marble, by some of the disciples of Bernini; and 170 plaister heads of so many popes, placed in different parts of the building. On the pulpit are several scriptural histories, finely executed in white marble, by Nicolas Pisani. Over the great altar are twelve angels of brass, and four large silver chandeliers. The wall about the altar is overlaid with lapis lazuli; and the roof of the whole church is painted with azure, strewed, as it were, with golden stars.

mixture. The stile of these designs is truly great, and in some parts well executed, particularly in that of Abraham offering Isaac. They keep them covered with boards framed and joined together, as so many table-leaves, at all times, except when they shew them to strangers. Wright, p. 375. --- The principal object of admiration here is the pavement, which is inlaid with gems and the finest marbles; particularly that part under the great cupola is nobly executed, and the floor about the great altar representing the intended sacrifice of Isaac is incomparable. The figures concerned in the sacrifice in this last piece

are all as big as the life, whereas the other pieces are much smaller. It would require the skill of the most ingenious painter to represent the history so well with colors as it is here in inlaid work. The artist who made it, according to some, was Maccarino; others say it was begun by Duccio di Sienna, and finished by Beccafumi. Keyser, i. 492.

* I think there is as much pleasure in hearing a man tell his dreams as in reading accounts of this nature. A traveller, that thinks them worth his observation, may fill a book with them at every great town in Italy. Addison, p. 226.

town on the mountain, the ascent to it from the road is difficult. Just before the inn is a fountain of very good water : but Mr. Addison observes, that “ this savage prospect put him in mind of the Italian proverb, that the pope has the flesh, and the great duke the bones of Italy †.”

† On the left hand from Radicofani towards Perugia, among the mountains, lies Chiusa, or Clusium, anciently the residence of king Porfenna ; but it is now almost forsaken, on account of the unhealthfulness of the air.

B O O K II.

T H E

ECCLESIASTICAL STATE;

OR, THE

DOMINIONS OF THE POPE.

C H A P. I.

The SITUATION, EXTENT, REVENUE, POWER, and GOVERNMENT, both Spiritual and Temporal, of the HOLY SEE.

THE dominions of the Holy See compose what the Italians call *Stato della Chiesa* *, and are bounded on the north by the territories of the state of Venice, by the Adriatic sea on the north-east, by Naples on the south-east, by the Tuscan sea on the south-west, by Tuscany on the north-west, and by the dutchies of Modena and Mantua on the west, which it encompasses on three sides. These dominions consist of the Campagna of Rome; St. Peter's Patrimony; the dutchies of Castro, Spoleto, and Urbino; the marquisate of Ancona; the Sabinefe; the Romagna, which comprehends the Bolognese, and dutchy of Ferrara; the Perrugin;

* It contains the old Umbria, Picenum, Sabina, most of Latium, and part of Gallia Cispadana and Hetruria.

and the Orvietan. Besides these provinces, the dutchy of Benevento, in the kingdom of Naples, and the county of Avignon, in the south of France, belong to the pope.

THE greatest length of this country, computed from Francolino in the dutchy of Ferrara to Terracina in Campagna di Roma, which is in a line from north-east to south-west, may be about 240 Italian miles : as to the breadth, from Civita Vecchia, in the patrimony of St. Peter, to Ancona, it is about 130 miles ; but in many other places it is not near so broad, and in some parts it is scarce twenty miles*.

UPON the whole, it may be affirmed, that the pope, after the two crowned heads, is the most considerable power in Italy in point of dominions, and might be in every other respect, if any thing like the same policy was discoverable in the conduct of his temporal estates, that is shewn in the management of his spiritual authority. But his subjects are the hardest used, and yet his revenue is below that of any other prince, considering the extent of his territories ; for it has never been computed at above two millions of Roman crowns, raised chiefly by a monopoly on corn, the duties on wine, and other provisions : whereas Tuscany, that is little more than half as big, produces twice as much to the grand duke. The pope's regular troops are now only fit for shew, his naval power very inconsiderable, and hardly any of his fortresses in a state of defence : so that we cannot help wondering that this ecclesiastical empire has stood so long, grown up so high, and continues to enjoy a green old age, that does not seem to betray any symptoms of a speedy dissolution.

THE Campagna of Rome is under the immediate government of the pope ; but the other pro-

* Two hundred and sixty miles long, and 130 broad. Echard, p. 27.

vinces of the Ecclesiastical State are governed by legates and vice-gerents. As the pope is reputed the successor of St. Peter, and the visible head of the christian church, he has unbounded prerogatives; so that his ecclesiastical dominion far exceeds his temporal. It is computed that the monks and regular clergy, who are absolutely at his devotion, amount to about two millions *, dispersed in all countries, to assert his supremacy over princes, and promote the interest of the church. The revenues these monks draw from the Roman catholick countries amount annually to near twenty millions sterling; besides the casual profits arising from offerings, and the bounty given to the church by the people, who are taught that their salvation depends on this kind of benevolence.

IN the first class of the spiritual forces belonging to his holiness are the cardinals, who are acknowledged princes of the church, and pretend to be next in dignity to crowned heads. They were originally no more than the parish priests of Rome, whose number was more or less, 'till it was fixed to seventy-two, in allusion to the disciples of Christ †. A custom was introduced by pope Urban VIII. of making one

* Paul IV. boasted that in Europe he had 288,000 parishes, and 44,000 monasteries, under his jurisdiction. Puffendorff, ii. 107.

† The pope holds a consistory of cardinals on ecclesiastical affairs, but they never intermeddle with his civil government. Heretofore a cardinal was content to be stiled his Excellency, but now they assume the title of Eminence, which was formerly given to princes, who thereupon took the title of Highness.---That such cardinals should presume to have the precedence of every prince is an absurdity. That they have con-

ceived such a high opinion of their dignity is owing to the excessive complaisance of the Italian princes, who give them the upper hand; and a cardinal takes so much state on himself, that he refuses the precedence in his own house to a sovereign prince of Italy.---The complete number of cardinals is seventy, who are the pope's council in ordinary, and have the right of electing him. They are distinguished into three orders, six cardinal bishops, fifty priests, and fourteen deacons. Their number was fixed by pope Sixtus V. Pollnitz, ii. 86.

of the pope's nephews prime minister, with the title of cardinal patron. These cardinals are of all nations; but the majority are always Italians, that the chair may not be removed from Rome, as it was once to Avignon by pope Clement V. and it is provided, that in all elections the persons chosen shall have the voice of two thirds of those who enter the conclave. All the subordinate dignities in the church may be considered as the nobility in this spiritual empire, to which the canon law is peculiar, under a truly despotic government.

TEMPORAL government is founded in the highest reason, as well as on divine institution; for without it men would constantly be exposed to rapine and confusion. But it has never yet been proved, that a spiritual monarchy is either necessary or serviceable to christianity: therefore, as this is an artificial fabric, it must be supported by arts; and the views of popes will always be different from those of temporal princes. If the pope's partizans say his authority is founded on the positive command of god, that should be proved clearly from scripture: if they say it is derived from St. Peter, it ought to be proved, not only that such an authority was vested in him, but that he was bishop of Rome, exercised it there, conveyed it down to his successors, and that the succession has not been interrupted. Instead of proving these things, the popish doctors decline meddling with them, and fill the heads of their people with things that no way concern the principal point. They talk of a long succession of popes, of the great antiquity and universality of the church: they appeal to fathers, councils, and miracles; and if any one is still dissatisfied, he is branded with the name of heretick.

In most nations it has been thought best to have the crown hereditary, but this would not suit the papacy; for as there will sometimes happen a minority

hority in such kingdoms, it would not appear well to see the vicar of god riding on a hobby-horse, or to see the supreme director of Christendom going himself to school*.

It is, indeed, an amazing thing to see the present desolation of Italy, when one considers what incredible multitudes of people it abounded with during the reigns of the Roman emperors; and notwithstanding the removal of the imperial seat, the irruptions of the barbarous nations, the civil wars of this country, with the hardships of its several governments, one can scarce imagine how so plentiful a soil should become so miserably unpeopled in comparison of what it once was. We may reckon, by a very moderate computation, more inhabitants in the Campania of old Rome than are now in all Italy: and if we could number up those prodigious swarms that had settled themselves in every part of this delightful country, it is thought they would amount to more than can be found, at present, in any six parts of Europe of the same extent. This desolation appears no where greater than in the pope's territories; and yet there are several reasons would make a man expect to see those dominions the best regulated and most flourishing of any other in Europe. This country is exceedingly fruitful, and has good havens both for the Adriatic and Mediterranean; which is an advantage peculiar to the pope and the Neapolitans above the rest of the Italians. There is no place in Europe so much frequented by strangers, whether they are such as come out of curiosity, or such who are obliged to attend the

* The pope does not, like other sovereigns, bind himself to any terms on his entering upon the government; and indeed it would be absurd for him, who is said to be guided by the Holy Ghost, to be laid under any restrictions. Puffendorff, ii. p. 104.

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court of Rome on several occasions, as are many of the cardinals and prelates, that bring considerable sums into the pope's dominions. But this state is thin of inhabitants, and a great part of their soil uncultivated: the subjects are wretchedly poor and idle, and have neither sufficient manufactures nor traffic to employ them, which may be chiefly ascribed to the very genius of the Roman catholic religion, that here shews itself in its perfection. It is not strange to find a country half unpeopled, where so great a proportion of the inhabitants of both sexes is tied under such vows of chastity, and where at the same time an inquisition forbids all recruits out of any other religion. Nor is it less easy to account for the great poverty and want that are to be met with in a country which invites into it such swarms of vagabonds, under the title of pilgrims, and shuts up in cloisters such an incredible number of young and lusty beggars, who, instead of increasing the common stock by their labour and industry, lie as a dead weight on their fellow-subjects, and consume the charity that ought to support the old, sickly, and decrepid. The many hospitals that are every where erected, serve rather to encourage idleness in the people than to set them at work; not to mention the great riches which lie useless in churches and religious houses, with the multitude of festivals that must never be violated by trade or business*.

* Addison, p. 113.

C H A P. II.

F R O M

AQUAPENDENTE to ROME.

THE road between Florence and Rome is generally bad, and the inns upon it provide very indifferently both for eating and beds; but the country grows more level in the papal territories, where it is adorned with fine woods and lakes: however, it is very little cultivated, and the inhabitants seem to be few and poor. It is somewhat like travelling in a forsaken country, for the small number to be met with in the whole way, and even at the distance of five miles from Rome, where that city opens first to view.

AQUAPENDENTE is an episcopal see, situated on a rocky hill; but wretchedly built, and the people seem miserable. From this place, on the 11th of March, 1752-3, our travellers arrived at Bolsena, a town to the left, on the lake* of the same name, which is thirty-five Italian miles in circumference†. There are great quantities of wild-fowl in and about this lake, which is plentifully stocked with fish. In the middle are two islands‡; in one of which is a convent of capuchins, most delightfully situated; and in the other, it is reported, that a famous queen of

* The Lago di Bolsena, which was antiently called Lacus Vulsinus.

† It is reckoned one and twenty miles in circuit. Addison, p. 221.

‡ In this lake are two islands, namely Bisentia and Martana, with a church on each island, one of which is dedicated to St. Christina, who was born at Bolsena, and her reliques are worshipped there. Keyser, i. p. 497.

the Ostrogoths, a most excellent lady, was first confined, and afterwards basely murdered, by her nearest relation *. We find in Pliny, that these two islands were floating in his time; but now they are entirely fixed. He says, "The two floating islands in the great Tarquinian lake move about with their groves, sometimes assuming a triangular, sometimes a globular form, but are never known to be of a square figure †."

BOLSENA was antiently the town of the Volturnians ||; and in a church-yard here is an old sarcophagus, set on two pieces of pillars, with some odd sculptures in basso-relievo. At one end is a woman naked more than from the waist upward; and at the other end is a drunken Silenus, supported by one behind him, who embraces him round the middle, with other figures on each side of him. There is also a satyr with his hands tied behind him, butting with his head at a goat, which is an excessive comical group. By such a set of fanciful ornaments,

* In the island of Bisentina the unfortunate Amalasunta, daughter of Theodoric, king of the Ostrogoths, is said to have been put to death in the year 534. by order of the ungrateful Theodatus, her cousin, whom she had admitted to a share in the government. Keyser, i. p. 497.

† This lake derives the name of Tarquinian from Tarquinium, one of the twelve principal Etrurian cities, whose territories anciently extended to the Lacus Vulsinus, as may be seen in Dionysius Halicarnassus, lib. iv. Strabo, lib. v. Liyy, Frontinus, and Vitruvius; and to this day its ruins are called Tarquene, and may be seen on the right hand in the way from Bolsena to Rome.

‡ Perhaps these are the two floating islands mentioned by Pliny,

with that improbable circumstance of their appearing sometimes like a circle, and sometimes like a triangle, but never like a quadrangle. It is easy enough to conceive how they might become fixed, though they once floated; and it is not very credible that the naturalist could be deceived in his account of a place that lay, as it were, in the neighbourhood of Rome. Addison, p. 221. It is about forty miles from Rome. Wright, p. 374.

|| Aut positis nemorosa inter juga Volsiniis.

Juv. Sat. iii.

"---- Volsinium stood,
Cover'd with mountains, and inclos'd with wood."

we may see how merry the antients made with death §.

MONTEFIAScone.---After having travelled some miles by the side of the Lago di Bolsena, they came to a wood called Bosco Helerno, which was much infested by robbers, 'till the whole banditti was suppressed by the vigilance of Sextus Quintus, who offered great rewards for destroying them. As soon as our travellers had got through the wood, they arrived at Montefiascone, on the 11th. This town is beautifully situated on an eminence, and the road runs by the side of the walls; but the post-house stands by itself, about a quarter of a mile from the town, which is famous for its white Muscadel wine*. It is an ancient place †, and has a large church, with a fine cupola, in which the old Chevalier de St. George was married to the Princess Sobieski.

VITERBO.---The same day our travellers came to Viterbo ‡, an ancient city, and the capital of that country which was annexed to the papal see by the gift of the celebrated Mathildis, to whose memory an inscription in stone has been set up in the council-house. The town is situated at the bottom of a hill, is large, well built, and contains about 15,000 souls. However, it has no less than sixteen parish churches, besides a great number of convents and

§ This sarcophagus, as a notable memento mori, is placed hard by the entrance into the church. Wright, p. 374.---Had the inhabitants observed a couple of lewd figures at one end of it, they would not have thought it a proper ornament for the place where it now stands. Addison, p. 222.

* This wine seldom comes to perfection, as it will not bear keeping. Keysser, i. 499.

† Some are for deriving the name of this town from Fiascone, which in Italian signifies a large flask; but it might with greater

reason be deduced from the Falisci, the ancient inhabitants of the country in this neighbourhood, and it is conjectured to have been the capital of that people.-----It was the habitation of Virgil's Equi Falisci, *Æn.* vii. Addison, p. 222.

‡ From Montefiascone the road at first is on a descent, but you soon ascend to much higher mountains, which are to be crossed in the way to Viterbo, where a delicious plain begins. Keysser, p. 500.

hospitals:

hospitals : but it is principally famous for excellent fountains of extraordinary fine water, some of which are medicinal ; and great numbers of people resort here to drink them from Rome and other parts. Among the several fountains, that in St. Lucia's square is justly admired as the most elegant for the workmanship, and affords the best water. The cathedral is an old venerable edifice, in which are the tombs of four popes, Alexander IV. Clement IV. Adrian V. and John XXI. but remarkable for nothing else.

THE Franciscan nuns pretend to shew the body of St. Rosa di Viterbo, which is quite black, and dressed up like a mummy. She lies at full length in a fine gilt case, in a small room belonging to the convent, with several large wax candles burning before her. The nuns say she has been dead near 300 years ; and she seems to have been about eighteen years of age.

ABOUT three miles north-east of Viterbo is a most delightful villa belonging to the duke of Lanti, whose palace abounds in fine pictures, antique statues, and rich furniture ; and nothing of the kind can exceed the gardens here for fountains, grottos, canals, walks, arbors, and groves. The palace of Caprarola is about ten miles from Viterbo, but out of the road. It was built in the sixteenth century, by cardinal Alexander Farnese, under the inspection of the celebrated architect Barocci da Vignola ; and the cielings and figures of several of the apartments are painted by the two Zuccaros. The gardens are likewise of an elegant design, and finely embellished with proper ornaments.

ON the 12th, at noon, our travellers arrived at Ronciglioni ; and came that night to Baccano*, a
single

* From Ronciglioni to Monte Rofi the distance is seven Italian miles, and from Monte Rofi to Baccano it is seven more. Hereabout,
and

single house, nineteen miles from Rome, where they arrived on the 13th.

Near Baccano are some sulphur mines, which bring in a considerable revenue to the papal treasury. Out of the lake of Baccano issues the small river Cremera, which is now called La Varca, and is famous in ancient history for the surprize and slaughter of 306 of the Fabii by the Veientes*, whose capital is supposed to have stood at a place now called Storta†, within eight miles of Rome.

and to a stage farther, to Storta, the country is mountainous, and the roads very bad. Keysser, i. 501.

* We here saw the lake Bacca, that gives rise to the Cremera, on whose banks the Fabii were slain.

Tercentum numerabat avos, quos turbine Martis
Abstulit una dies, cum fors non æqua labori
Patricio Cremeræ maculavit sanguine ripas. Sil. Ital. l. i.

"Fabius a num'rous ancestry could tell,
Three hundred heroes, that in battle fell
Near the fam'd Cremera's disastrous flood,
That ran polluted with patrician blood." Add. p. 221.

† The ruins of their capital city are at present so far lost, that the geographers are not able to determine exactly the place where they once stood: so literally is that noble prophecy of Lucan fulfilled of this and other places of Latium:

----- Gentes Mars iste futuras
Obruet, et populos ævi venientis in orbem
Erepto natale feret: Tunc omne Latinum
Fabula nomen erit: Gabios, Veiosque, Coramque,
Pulvere vix testæ poterunt monstrare ruinæ:
Albanosque lares, Laurentinosque penates,
Rus vacuum, quod non habitet nisi nocte coacta
Invitus.-----L. vii.

"Succeeding nations by the sword shall die,
And swallow'd up in dark oblivion lie:
Almighty Latium, with her cities crown'd,
Shall like an antiquated fable sound:
The Veian and the Gabian tow'rs shall fall,
And one promiscuous ruin cover all:
Nor, after length of years, a stone betray
The place where once the very ruins lay:
High Alba's walls, and the Lavinian strand,
A lonely desert, and an empty land,
Shall scarce afford, for needful hours of rest,
A single house to their benighted guest." Add. p. 221.

C H A P. VI.

A CURSORY VIEW OF

R O M E :

COMPREHENDING

A Description of ST. PETER'S CHURCH ; the PAN-
THEON ; the CAPITOL ; the VATICAN, its Library,
and the Belvidere ; the CASTLE of ST. ANGELO ;
the PALACE of MONTE CAVALLO ; the PILLARS
of TRAJAN, and ANTONINE ; the ARCHES of SE-
VERUS, and CONSTANTINE.

W I T H

REMARKS on the ANCIENT and PRESENT STATE of
ROME.

OUR travellers, on the 13th of March, made
their arrival at Rome, where they intended to
make but a short stay this time, as they were to take
the usual method of going to see Naples before the
weather grew hot.

ABOUT a mile and half from the entrance of the
city, at the port del Popolo *, they crossed the Tiber
over the Ponte Mole, anciently Pons Milvius †;

* It is so called from the ad-
jacent church and convent of S.
Maria del Popolo. Wright, p. 195.

† Blainville says, he repassed
the Tiber upon Ponte Mole, for-
merly Pons Milvius. This is one
of the four bridges raised by Au-
gustus upon the Flaminian road,
as we are told by several ancient
authors : but Mr. Dresprez says
it was built by Æmilius Scaurus ;
and perhaps the name Pons Mil-
vius is a corruption of Pons Æmi-
lius. However that may be, it
was upon this bridge, which might

have been built by Æmilius Scau-
rus, and repaired by Augustus,
that the deputies of the Allobro-
ges were stopped, and the whole
plan of Catiline's conspiracy seized
in their pockets. It was likewise
near this bridge that Didius Juli-
anus was defeated by Septimius
Severus ; and it was from this
bridge that the tyrant Maxentius
fell into the Tiber, and was
drowned, after being defeated by
the emperor Constantine. Blain-
ville's travels, vol. ii. p. 321.

but

but the Tiber is here a small muddy river, and its banks quite unadorned. They entered this famous metropolis of Europe by the Strada del Popolo, which runs quite in a strait line from the bridge to the port. This is the grandest entrance to Rome, and is very beautiful and striking*.

THIS noble gate is the architecture of Michael Angelo; and, on entering it, a large area, or piazza, presents itself, with an obelisk in the center of oriental granate, from whence there run three very long streets drawn to a point, in the shape of a goose-foot; and between them stand the two churches called le Gemelle, or the Twins, which have each a cupola, and a handsome portico.

THE Principal Streets.---The center street is called the Corso†, and is the principal one in Rome, where the quality take the fresco of the evening in their coaches, moving up and down the street as in procession; but this street is rather too narrow to be called beautiful: however, it runs through the whole city, and has some fine houses in it, particularly the palaces Ruspoli, Pamphili, and Bolognetti. The second street is called la Strada Ripetta, which is remarkable only for the stairs leading down to the Tiber, that are of a grand design‡. The third

* At one's first entrance through the gate del Popolo, a foreigner cannot but be struck with admiration, when he looks right before him, which methought resembled the grand decoration of a theatre; but when I cast my eyes to the right and left, the scene was quite different. The first thing one perceives on the left hand of the square is a church consecrated to our lady, the architecture of which is very plain; and on the same side are several very sorry houses, or rather huts. The right hand of the square consists of hay, barns, and two or three wretched

hovels. Memoires of Baron de Pollnitz in 1730, vol. ii. p. 2.

† It is called the street del Corso because there it is that, in the Carnival time, the Barbary horses run races, and where there is the Pasciggio, or ring, frequented by the coaches every day. Pollnitz, p. 3.

‡ There are two flights of a stair-case, without steps, for the convenience of the horses that carry the goods, which are landed at the foot of the stairs, that being one of the principal ports of Rome. Ibid.

street

street ends in the Square of Spain, and has nothing worth seeing in it.

THE Strada Felice is fine, and about two miles long: all the streets are neatly paved with a small round stone, running in right lines; but they are not cleanly kept*. The Strada Felice is crossed by another as strait as itself, called Strada di Porra Pia; and where they cross are four fountains, whose corners are adorned with nereids.

THE Piazza d'Espagne, and within its liberties, is where the English and other strangers of fashion generally reside. It is a privileged place, under the protection of the Spanish ambassador†. This square is very irregular, and has no other good buildings than one palace belonging to the Spanish minister, and another stately edifice called Propaganda di fide, where people come from all nations to be instructed in the christian religion: yet this square is the place of rendezvous for all the beau monde in the city. Here the ladies sit at their ease in their coaches, and receive the homage of the gentlemen standing at their coach-doors. Thus an hour or two is spent every evening, in breathing the worst air in Rome, mixed with clouds of dust, pestered with beggars, and incommoded by coaches, which press forward without observing rank or order.

THE Custom-house.—Most English gentlemen enter at the gate of Porto del Popolo in post-chaises, and drive down the Corso to the Dogana, or custom-house, which was made out of the hall of Anto-

* The streets of Rome are many of them exactly strait, especially those which were regulated by Sixtus V. and, among these, particularly that which bears the name he was called by before he was cardinal, Strada Felice. Wright, p. 196.

† Foreigners reside commonly in the Square of Spain, and the seven streets which run into it. This quarter belongs to the jurisdiction of the Spanish ambassador, whither the Stirzi dare not pursue a criminal, or to venture being seen there. Pollnitz, p. 5.

ninus Pius. In the front are eleven columns of the Corinthian order, of a prodigious height, and greatly esteemed for their antiquity †. As soon as they arrive, there are people on purpose who attend to unload the baggage, which is carried into the Dogana, and opened by proper officers, who soon begin to tumble the things about, under a pretence of searching to the bottom for contraband goods; but a small present prevents any insolence of that kind. Therefore, in all places on the road in Italy, where are gabels, the safest method is to send for one of the head custom-house officers, and desire of him a bulletina, which they readily give on receiving a proper gratuity; and then the officer seals all the baggage with a particular mark of that dogana, by which means a traveller will pass several other gabels with no other molestation than stopping for them to examine the seals.

PRETENDED Antiquarians.---There are a set of people in Rome distinguished by the appellation of Antiquarians †, who offer themselves to strangers of quality, to serve them as guides in surveying the curiosities of the place. Too many of our young English noblemen have been deceived and imposed upon by these persons, especially if not competent judges in paintings and antiquities. These Antiquarians will make such novices believe a copy to be an original of Raphael, Angelo, Titian, or some other great master, which they purchase at an extravagant

† They pretend that these pillars have been the remains of forty-two, which supported the Basilica Antonina. It is upon the ruins of that Basilica this custom-house was built, and perfected in six months, by order of pope Innocent XII. The building is said to have cost 50,000 crowns, and Fontana was the architect. Blainville, ii. 321.

† When we are at Rome, we go through a course of antiquities, in the same manner as we formerly went through a course of philosophy; and we agreed with our antiquarian, whom we hired for that purpose, to begin with those antiquities which were in the neighbourhood of the city. Blainville, ii. p. 340.

price, and procure a handsome premium from both buyer and seller. Some of them have been so ignorant in shewing the curiosities of Rome, that they could not tell the statue or medal of Constantine, the first christian emperor, from that of Alexander the Great. However there are a few of them persons of sense, judgment, and ability, who come recommended by some of the Roman nobility; but it is difficult to meet with one of this stamp, and the usual method is to purchase a little useful book, called, a guide to strangers, which points out and describes most of the places and curiosities in and about Rome.

THE Jews in this city are indulged in the use of synagogues; but are obliged to live all together in the Ghetto*, as they call such places in the cities of Italy. At nine o'clock every evening the gates of the place where they live are shut up, and opened again in the morning; but at Easter they are locked up from Thursday in passion-week 'till the Monday following, during which time no Jew dares to be seen abroad. When they appear in the streets they are distinguished by a piece of yellow silk, or crape, on the crown of their hats, and are subject to a great penalty if seen without it. They are most of them very poor, and little respect is paid to the richest of them. Their synagogue has a mean appearance; yet it has some fine apartments, adorned with a great number of silver lamps.

THE Holy Week.---The 15th of March happened to be Palm-sunday, when the pope presents each cardinal and bishop with a palm-branch in his chapel at Monte Cavallo. They walk with them in procession round a great hall, with his holiness carried before them in his chair on men's shoulders, who

* These places have several little streets, and a synagogue; but the gates at the several entrances are all shut about sun-set. Wright, p. 31.

gives his benediction to the people kneeling as he passes by. On Wednesday the 18th, the famous piece of music called the Miserere is sung, and for three nights successively: it is all vocally performed, and is wonderfully harmonious, as the voices sound like different instruments: but this piece of music is forbid ever to be copied*. On Holy Thursday the pope gives his benediction to the people from the lodge in St. Peter's: but first curses all heretics, and throws down a lighted torch†. He then excommunicates the Colonna family: but the excommunication is immediately taken off; which part of the ceremony was occasioned by a prince of this family having formerly starved a pope to death. It was always one of the most powerful families in Italy, and is so at this time. Afterwards his holiness washes the feet of a number of pilgrims, in commemoration of our Savior washing the feet of his disciples. Then the pope presents to each a nosegay of white flowers, and a medal wrapped in white paper, at the receiving of which they kiss his hand‡. While the church is thus in mourning for the Savior of the world, upon Thursday and Good Friday, the pope's chapel is stripped of all orna-

* It is perhaps one of the finest pieces of music that ever was composed; and is so much valued here, that the master of the chapel dares not to give copies of it, nor the others to transcribe it, on pain of excommunication.

Polnitz, ii. 96.

† The pope fulminates the apostolical censures against heretics by throwing down a lighted flambeau into the square. Ibid, p. 99.

‡ This ceremony of washing feet is a custom of ancient standing among the catholic princes. Thus at Vienna, Versailles, Madrid, and at several other courts, the empress, the queens, and other

sovereign princesses, wash the feet of thirteen women upon Holy Thursday. Ibid, p. 98.

In this act of humiliation his holiness is accompanied, not only with a great number of bishops and cardinals, but many laymen of great distinction. A bishop held the basin, another the ewer from which he poured the water upon the feet of a poor priest, which his holiness kissed, after drying them with a towel, as he does to them all one after another in their order, and presents each of them with a nosegay.

Blainville, ii. 325.

K

ments,

ments, his throne is without a canopy, and he neither gives so much as one blessing, nor admits any person to kiss his foot or his hand: but on Easter-day he is dressed in his pontificalibus, and carried in his proceffional chair to the chapel, where he celebrates high mass; after which he is carried to the gallery facing the great square, where he gives benediction to the kneeling populace, while the guns are fired from the castles of Monte Cavallo and St. Angelo. The blessing which the pope gives that day is solemn, and extends to the whole christian world.

OUR travellers took a view of some of the most remarkable places in Rome, before they proceeded to Naples; and first,

ST. PETER'S.---This magnificent cathedral of S. Pietro in Vaticano stands on the opposite side of the Tiber to the main part of the city, and is one of those called Basiliche, of which there are three others, Saint John Lateran, Saint Maria Maggiore, within the city, and St. Paul's without it. They are so called from their being once palaces, or courts of judicature*. And others were built in the same form, with a long nave, and a half round at the upper end, called Tribuna, from the tribunals which were held in that part. For these basilicæ were not only royal palaces in the strictest sense, but palaces of the principal nobility, and some of them courts of justice, where the centumviri sat.

* This wonderful temple stands on the same spot where formerly were the temples of Apollo and Mars, and part of Nero's Circus, and is built in form of a cross. Blainville, iii. 98.---These and other principal churches of ancient foundation, in Rome, and elsewhere, have obtained the name of Basiliche, for that some of them were turned from palaces, or courts of judicature, into churches. Wright, p. 199.---Vossius has observed, that these basilicæ were exactly in the shape of our churches, oblong, almost like a ship; and hence, perhaps, all our great domo's, or cathedrals, are still called Basilicæ. Basil Kennet's Antiq. p. 48.

BEFORE this majestic structure is a noble area, or piazza, capable of containing 200,000 men. On each side leading to the church is a beautiful colonnade, on the flat roof of which stand eighty-six statues of so many saints, twice as big as the life, all designed by Bernini. In the centre is an Egyptian obelisk, and two fountains that throw up a vast quantity of water. The obelisk † was placed here by order of Sixtus Quintus, under the direction of the cavalier Fontana, in 1586; and it is supported by four lions of copper, couching on the four corners of the pedestal which bears them. The weight of it is said to be 992,786lb. and the height of it eighty feet, exclusive of the base, which is thirty-seven feet. The colonnade was erected by Alexander VII. in 1661; and the steps from the area up to the church are called *Limina Apostolorum*.

THE building is of stone, brought from Tivoli, and called Tivertine, which is of a light sandy colour, but not equal to the look of our Portland stone, in the opinion of one of our travellers against that of the artists, who call it a fine glowing color.

THE front is a beautiful portico, which was added to the church by Carlo Maderna. It extends along the whole breadth of the church, being 216 feet in length, and forty in breadth; but it terminates

† This obelisk is said to have been dedicated to the sun by Sesostris, and that it was the first which was brought from Egypt to Rome, by the order of Julius Caesar. It was first placed in the Circus Maximus, and dedicated to Augustus and Tiberius Cæsars, as appears by one of the inscriptions; but afterwards removed by Nero to his Circus on the Vatican mount. Basil Kennett's *Antiq.* p. 205.---Nothing can be imagined more grand and superb than the area before the church. The

oval colonnade round it has four rows of pillars, forming three separate walks. The extent of this area may be estimated from the shortest diameter at the two fountains and the obelisk, which is 180 common paces, and its longest diameter, from the beginning of the colonnade to the front of the church, which is 400. This colonnade consists of 320 pillars, made of Tivoli tree-stone, which are so large that three men can scarce grasp them. *Keyss.* vol. ii. p. 136.

on the top in a strait line, which has so bad an effect, that when one stands at a reasonable distance to view this great church, the front appears like that of a mansion-house, the dome being thrown so far back, and the two cupolas hid, by the height and magnitude of this portico. The eight pillars that support the architrave are nine feet in diameter, though but of one order *. Over this portico is the closet from whence the pope pronounces the public benediction on Maunday Thursday, Easter-day, and Ascension-day.

For the outward appearance of a cathedral, our St. Paul's has the advantage †; but for the inside, nothing can be more grand and beautiful than St. Peter's, where every part is deceiving, the whole being so very large, and in so just a proportion, that all the parts seem less to the eye than they really are ‡. The height of the columns is ninety feet,

* The church itself was built by several popes, and the form of it changed by several architects. Bramante made the first design, and his model is now in the Vatican. After his death the design was altered by Raphael Urbin, Sangetto, and others. It was brought to the form of the Greek cross by Michael Angelo, and prolonged afterwards to the form of the Latin cross by Fontana, Maderna, and others, who still continued the order of Michael Angelo. "It was begun by Julius II. and was finished by Innocent X." Keyfler, ii. p. 135.

† For its general form, our St. Paul's agrees pretty much with it. It were to be wished that ours had such an approach as that has, than which nothing can be more grand and magnificent. Wright, p. 204. The front of St. Peter's is terminated by a strait line at top, what has not so good an effect as the agreeable

variety which is given by the turrets at each end, and the pediment rising in the middle of the front of St. Paul's. Ibid. p. 206.

‡ St. Peter's seldom answers expectation at first entering it, but enlarges itself on all sides insensibly, and mends upon the eye every moment. The proportions are so very well observed, that nothing appears to an advantage, or distinguishes itself above the rest. It seems neither extremely high, nor long, nor broad, because it is all of them in a just equality. Addison, p. 109.---Baron Pollnitz says, the inside decoration of St. Peter's did not strike him at first view, for he imagined that every thing there must be gold and azure, but he was mistaken; tho', after having examined things closely, he was in a kind of extasy at the variety of beauties he saw there. Pollnitz, ii. 10.

and the base of one of them makes so large an area, that there is a church built at the Quatre Fontani, which takes up no greater space.

THE pavilion of the great altar is directly under the dome, and is supported by four wreathed pillars, about ninety feet high, of Corinthian brass, taken from off the Pantheon. They are the work of Bernini, and resemble those of the beautiful temple in the cartoons of Raphael *. On each column of this altar is a fine statue of an angel in brass, gilt, full seventeen feet high, which has a noble appearance.

BEFORE this altar there is a descent to a vault, where, they say, are deposited half the bodies of St. Peter and St. Paul †. The place is hung full of silver lamps, which are continually burning; and the whole is encompassed by a marble ballustrade.

NOT far from this altar is an image, in copper, of St. Peter sitting in the action of blessing. His right foot is extended, and is considerably worn by people's kissing it, and rubbing beads against it.

AT the head of the church is St. Peter's chair, supported by St. Austin, St. Gregory, St. Jerom, and St. Ambrose, the four fathers of the Latin church. There is a glory above, with angels, all of copper, a most costly and noble ornament. They say this is the chair in which St. Peter himself used to sit; but they pretend the real chair is within that which you see.

* They are adorned with festoons and foliage of the same metal, disposed in a most agreeable manner. There are little angels of a fine design, playing among the vines; and some bees, in relation to the Barberini arms, are seen upon the leaves about them. Wright, p. 208.---At this altar none can celebrate mass but the pope himself, and the cardinal

dean by his express commission. Pollnitz, ii. 10.---The four pedestals are of marble, and finely executed by Francisco Fiammingo. Keyfl. ii. 147. Blainville, iii. 99.

† The other half of them is elsewhere, either at the old basilica of St. Paul, without the city, or that of S. John Lateran. Wright, p. 208. Blainv. iii. 99.

At the angles under the dome are four large statues ; one is St. Andrew, by Fiamingo, and esteemed fine ; another is a saint, by Bernini ; and a third is St. Veronica, by Francis Mochi. She is holding a napkin, with the impresson of our saviour's face, which represents as if the wind was blowing upon it. When Bernini first observed this, he sarcastically asked, from whence came that wind. Mochi answered, " From the crack you made in the cupola." At the discovery of which Bernini was obliged to quit Rome for some time. It was occasioned by his making a staircase in one of the supports of the cupola ; and all means are still tried to close this crack, but to no purpose, for it continually enlarges, which must in time be of fatal consequence to this noble church.

THE pavement of the church is all of fine marble beautifully inlaid ; and a great part of the building is incrusted with marble, to which they are daily adding some ornaments. Here are several fine monuments of the popes, and that of Alexander VII. has a grand design at the bottom, of death forcing through a curtain. The monument of Christina, queen of Sweden, is adorned with curious sculpture, and there is her picture in a great medal of brass, which is perfectly well executed ; but her body is deposited within a plain tomb under the church. The mausoleum of the countess Matilda is very magnificent, on which is her statue of white marble, beautifully done. None can be interred in St. Peter's church, except the successors of that apostle ; but the popes permitted these two princesses to be buried there, who were of such high birth, and had done so much for the church, that they well deserved to be honoured with this distinction : for Matilda defended the church, at the head of her army, against the emperor Henry IV. and Christina even abdicated her crown, and abandoned her dominions to embrace the

the Roman religion *. The architect Bramanta has also the honour of being buried here; and near his tomb is that of venerable Bede.

It would be endless to enter into particulars of the statues, paintings, mosaics, and basso-relievos, with which every part of St Peter's abounds; the ornaments are so many, and so curious, that the eye is so called off from one beauty to another, that it is difficult where to fix the sight.

THERE are in this church twenty-six chapels dedicated to different saints. In that called Clementina lies the body of St. Gregory the Great, and in another St. Chrysostom. There is something curious in every chapel, and the inimitable beauty of the altars round the walls are scarcely to be conceived.

In the sacristy, or vestry, are preserved the most valuable relics, richly cased in gold and silver ornaments; the church-plate, and other sacred utensils, in solid gold, enriched with diamonds and other precious stones, as chalices, candlesticks, crucifixes, shrines, and sacerdotal vestments, almost inestimable.

THE expence of seeing the subterranean curiosities in the vaults does not exceed three paoli, or 1s. 6d. sterling; and a man walks before with a lighted torch all the way.

THOUGH every thing in this church is admirable, the most astonishing part of it is the cupola, which is all wrought in mosaic. Within it are the twelve apostles in several compartments, which fill the first great circle that goes round the cupola; above them, angels in like manner; and at the top of a lantern,

* Matilda's monument was erected by pope Urban VIII. in 1635; and Christina's was erected by Innocent XII. in 1702. "By her will the queen had ordered that her body should be interred in the Pantheon; but, to do her still more honour, Pope Innocent X. thought fit to have it buried in this church. She died in the year 1689, and the 64th of her age. The remains of the countess were conveyed to this place from the Benedictine convent of Mantua." *Blainv.* iii. 104.

which rises above the cupola, is represented the Padre Eterno, as an old man with his hands extended, after a very grand design of Annibale Caracci: and some of the side cupolas are also wrought in mosaic, after fine designs of Pietra de Cortona, and others.

THE ascent on the outside is by a fine gradual stair-case up to the terras, which is large and spacious enough to contain several little shops where the mosaic work is done. From hence, by an easy ascent, you reach the top of the cupola, which affords a noble view of the city and all the country for several miles round. The inside of the ball on the top is capable of containing between twenty and thirty men, though from the ground it does not appear to be larger than a man's hand*: however, its diameter is about eight feet; and the cross on the top of it is fifteen feet and a half high. The proportion of St Peter's to that of St. Paul's is said to be as five to two. The upper length of the cross is almost as long as the greater one of St. Paul's. The length of the inside is 617 feet, and the breadth 450. The diameter of the inside cupola is 139 feet; and the whole height, from the top of the cross, above the lanthorn, to the pavement at the bottom of the church, is 434 feet†.

UPON

* Mr. Addison says, that upon his going to the top of it he was surpris'd to find that the dome which we see in the church is not the same that one looks upon without doors, the last of them being a kind of case to the other, and the stairs lying betwixt them both, by which one ascends into the ball. Had there been only the outward dome, it would not have shewn itself to an advantage to those that are in the church; or had there only been the inward one, it would scarce have been seen by those that are without: had they both been one solid

dome of so great a thickness, the pillars would have been too weak to have supported it. Addison, p. 109.---From the top of this cupola there is a prospect of the sea, though it be forty Italian miles distant from Rome. Keyssler, ii. 159.

† According to the chevalier Carlo Fontana's geometrical computation, the whole length of the edifice, the breadth of the portico, and the thickness of the walls included, is 970 Roman palmi, which are equal to 722 English feet, as calculated by Misson. The length within, from pope

UPON St. Peter's day the church is illuminated from the foundation to the cross by lamps innumerable, which make a magnificent appearance; and the band of music stands the pope in 5000 crowns a year. "I believe, says Pollnitz, that though there were no other building in Rome but this church, it would be worth while to make a journey here on purpose to see it:" and for largeness and beauty it may be called the metropolitan church, not only of Rome and Italy, but of the whole world. Fontana says that it cost about eighty millions of Roman scudi, or about twenty millions sterling in his time.

THE church is somewhat dark, on account of the thickness of the walls and the smallness of the windows. For the same reason it is also damp, which is such a prejudice to the pictures on canvases or wood, that it has been found absolutely necessary, as they decay, to supply their places with unperishable pieces in mosaic work.

AT the entrance of the church, on the right hand, is the holy gate, which the pope opens and shuts every twenty-five years, at the time of the great jubilee. On the right of the portico is the statue of Constantine the Great, carved in white marble, by Bernini, who has represented the em-

pope Eugenius's brass door to the farthest altar, where St. Peter's pulpit stands, is 829 Roman palmi and a half, or 594 English feet. The breadth of the great nave, or middle isle, which runs the whole length of the church, is 123 palmi, or 86 2-3ds English feet: but the whole breadth of the church, from the Capella del Coro to that of the Holy Sacrament, exclusive of the thickness of the walls, is 414 palmi, or 291 English feet. The height of the church from the pavement to the roof, not including the

cupola, is 200 palmi, or 144 English feet; and the outward circumference of the church is 3000 palmi. The height from the pavement of the church to the top of the cross is 593 palmi, or 432 English feet. The outward circumference of the dome is 620 feet, and the inward diameter is 143 English feet. St. Paul's church at London is a noble piece of architecture, but much less in its dimensions than St. Peter's, its length being only 690 feet, according to Chamberlain. Keyser, vol. ii. p. 143.

peror on horseback, in a posture of astonishment at the appearance of the cross, which is formed in Bas-relief upon the side of the portico, accompanied with the famous inscription, *In hoc signo vinces*: and opposite to this statue is that of Charles the Great, likewise on horseback, done by Augustin Cornicchini, a native of Perschia in Tuscany; but it is not near so bold a figure as that carved by Bernini*, which is greatly esteemed both for its remarkable size, being of a single block of marble, and for its beauty.

WHOEVER is desirous of an accurate account of the whole structure of St Peter's church may be completely satisfied in Domato's treatise *de urbe Roma*, lib. iv. c. 9. in Bonanni's *historia templi Vaticani Romæ*, fol. 1700; and in Fontana's works†.

II. THE Pantheon, or St. Mary de Rotunda.—St. Peter's is esteemed the master-piece of modern architecture, and the Pantheon is certainly the finest and most perfect remain of the antique. It is now commonly called the church de la Rotunda, because of its round figure, and is a lasting monument of the magnificence of ancient Rome. This inscription on the front still remains to be read:

M. Agrippa, L. f. consul tertium fecit.

“ Marcus Agrippa, son of Lucius, built this when consul the third time.”

* Lorenzo Bernini was born at Naples, of Florentine parents, and was the Michael Angelo of his time. He died at Rome in 1680, in the 82d year of his age. He was of such distinguished eminence in painting, sculpture, architecture, and mechanics, that no person of taste should omit seeing any of his works, of which eighteen specimens are to be found in St. Peter's church.

† Blainville, says, he and his company had viewed St. Peter's

church above thirty times, yet they could never be tired of contemplating the incredible variety of most charming objects it contained. “ The oftener we see it the more we are in a rapture. At every different visit to it, nay, at every instant, fresh beauties, new perfections, display and offer themselves to the eye of a curious spectator. All the liberal arts have been, in a manner, exhausted in raising and adorning this noble piece.” Blainville, iii. p. 89.

THIS son-in-law to Augustus Cæsar dedicated this edifice either to Jupiter Ultor or the Avenger †, or to Mars and Venus, or more probably to all the gods in general, as the very name implies. But pope Boniface IV. in 607, consecrated this temple to the true god, by dedicating it to the holy virgin and the christian martyrs, with the title of Sta. Maria ad Martyres: and pope Urban VIII. adorned it with two towers in 1632, as appears by a Latin inscription over the door within the edifice. However, this church is so much changed from the ancient Pantheon, as Pliny has described it, that some have been inclined to think it was not the same temple; but the cavalier Fontana has abundantly satisfied the world in this particular, and shewn how the ancient figure and ornaments of the Pantheon have been changed into what they are at present. The most remarkable difference is, that whereas they formerly ascended by twelve steps, they now go down as many to the entrance.

THE outside is entirely of Tivoli free-stone, and within it is incrusted with marble. The form is a rotunda, without pillars or windows, whose diameter is 142 feet and a half. It is 144 feet in height *, and is ascended by a stair-case of 190 steps.

NOTHING is more majestic than the portico of this church, which is supported by sixteen columns of oriental granate, all of a piece, and of the Corinthian order. The diameter of most of these pillars is near five feet, and the height of them thirty-seven, exclusive of the pedestals and capitals.

† Pantheon Jovi ultori ab Agrippa factum. Pliny, lib. xxxvi. c. 15.

* The structure, according to Fabricius, is 140 feet high, and about the same in breadth; but a later author has increased the number of feet to 158. Kennet's Antiq. p. 39.---The roof of the

Pantheon is a round dome, the diameter of which is seventy-two common paces. This agrees with 144 feet, or 218 palmi and three quarters, as it is computed by others. Some reckon the diameter within to be 132 feet, exclusive of the wall, which is 18 feet thick. Keysser, ii. 191.

The colonnade is twenty feet long and twelve broad. The entrance into the church is also adorned with pillars, which are forty feet high; with an architrave of a single piece of African or granate marble; and on the left hand, at entering this portico, is a large vase of antique Numidian marble, or porphyry, supposed by some to have belonged to Agrippa's baths, and by others to have been the repository of his ashes.

THE walls within are lined with marble, even up to the cornice, which supports the roof. The light comes in only at a circular opening over the center, on the top, which disperses beautifully on the objects below; and this aperture is about nine feet in diameter. The pavement is made of large square stones and porphyry, sloping all round towards the center, where the rain-water falling down through the aperture is conveyed away by a proper drain, covered with a stone full of holes.

EIGHT fine altars are placed round this church, at which are two extraordinary porphyry pillars, and fourteen of giallo and granito, above nine feet round. At one of these altars, dedicated to the virgin Mary, is the monument of the great Raphael Urbin; and near it is that of Annibal Caracci. Over Raphael's monument stands a marble statue of the virgin Mary, by Lorenzetto: and the bust of Raphael, by Naldini, who also made that of Caracci, both being done at the expence of the generous Carlo Maratti. Over the tomb of Raphael is a Latin inscription in prose, composed by Casay, importing, that "Raphael adorned the reigns of Julius II. and Leo X. by his immortal works as a painter and architect. He lived thirty-seven years complete, with an unblemished reputation; and died on the 6th of April, being the anniversary of his birth, in 1520." Under it is the following elegant distich, by cardinal Bembo:

Ille

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

"Here Raphael lies, nature's great rival late;
In life his art she fear'd, in death her fate *."

UNDER the bust of Annibal Caracci is also a prose Latin inscription, which imports, "that, as he was next to Raphael in skill, genius, and reputation, he lies next to him in the grave. Raphael was fortunate; Caracci unfortunate, and died on the 15th of July, 1609, in the forty-ninth year of his age." It concludes with this poor distich:

Arte mea vixit natura, et vivit in arte
Mens decus et nomen, cætera mortis erant.

"My art makes nature live; the rest may die;
But this my fame and honor will supply."

To this church belongs a religious fraternity of painters, sculptors, and architects, several of whom are also buried in the rotunda; particularly, Primo del Vaga, Giovanni da Udine, Zuccarini, Taddeo Zuccari, Frederico Domenico Guidi, Lanfranco, and Barronio.

SOME authors affirm, that the roof of the Pantheon was at first covered with silver, which was stripped off by the soldiery in tumultuous times; and its most valuable ornaments were carried away by Constantine to Constantinople. The roof was afterwards covered with Corinthian brass, which was taken away by pope Urban VIII. who had it melted down for the superb altar in St. Peter's, and some pieces of cannon for the castle of St. Angelo †. As this pope

* Mr. Pope was so pleased with the thought, that he has inserted it in his epitaph on Sir Godfrey Kneller, who died in 1723, in the 77th year of his age, and lies interred in Westminster Abby, where his epitaph concludes with these lines:

"Living, great nature fear'd he might outvie
Her works; and, dying, fears herself may die."

† The front, on the outside, was covered with brazen plates gilt, and the top with silver plates, which are now changed to lead. Martian, topograph. Rom. Antiq. lib. vi. c. 6. Fabric. Roma, c. 9.

was of the Barbarini family, Pasquin observed, that "the Barbarini had done worse to Rome than the Barbarians;" and it is worthy of remark, that the rotunda was always spared in the several sackings of Rome.

III. THE Capitol.—This noble structure was chiefly designed by Michael Angelo; but there are very little remains of the old Capitol, or Temple of Jupiter Capitolinus at present, yet enough to make a christian church*. The old temple was first consumed by fire in the Marian war, and then rebuilt by Sylla; who, dying before the dedication, left that honour to Quintus Catulus. This, too, was demolished in the Vitellian sedition. Vespasian undertook a third, which was burnt down about the time of his death. Domitian raised the last and most glorious of all, in which the very gilding amounted to 12,000 talents, or 2,250,000*l.* sterling; on which account Plutarch has observed of that emperor, that he was like Midas, desirous of turning every thing into gold.

* It had the denomination of Capitolinus from the head of a man casually found here in digging for the foundations of the famous temple of Jupiter, called Capitolinus, for the same reason. Liv. l. i. c. 55.—The Capitol was the effect of a vow made by Tarquinius Priscus in the Sabine war; but he had scarce laid the foundations before his death. His nephew, Tarquin the Proud, finished it with the spoils taken from the neighbouring nations; but upon the expulsion of the kings, the consecration was performed by Horatius the consul. The structure stood on a high ridge, taking in four acres of ground. The front was adorned with three rows of pillars, the other sides with two; and the ascent from the ground

was by an hundred steps. The prodigious gifts and ornaments, with which it was at several times endowed, almost exceed belief. Suetonius tells us, that Augustus gave at one time two thousand pounds weight of gold, and in jewels and precious stones to the value of five hundred sesterces. Livy and Pliny surprize us with the accounts of the brazen thresholds, the noble pillars that Sylla removed hither from Athens out of the temple of Jupiter Olympius; the gilded roof, the gilded shields, and those of solid silver; the huge vessels of silver, holding three measures, the golden chariot, &c. Liv. l. i. 38. Plutarch. in Poplicol. Dionys. Halicar. Tacitus. Sueton. in August. Plin. l. xxxiii.

THE present Capitol, called by the people *Camidoglia*, stands upon the same hill where the old one was; and part of it is built upon some of the very same foundations. It was erected in the pontificate of Gregory XIII. and is a considerable building, with curiosities worthy the attention of a traveller, as it contains a considerable treasure in antient and modern statues, in basso relievos, and in all sorts of fragments of antiquity. It is a large magnificent palace, with two spacious wings adjoining, in which are very grand apartments: the roof is flat, and adorned with many statues. It has an easy ascent from the street by a broad noble stair-case, enriched on both sides with ballustrades of free-stone. At the bottom of the stairs are two Egyptian lions*, which form two fountains: and at the top stand Castor and Pollux, holding their horses, both colossal, in white marble; representing those heroes as they came express to Rome, with the news of the victory gained over the Tarquins. They are certainly antiques, which is their chief excellency.

IN the center of the area, fronting the city, stands the famous equestrian bronze statue of the Roman emperor Marcus Aurelius Antoninus Pius†; which was erected to him "as son of Antoninus, grandson of Adrian, great-grandson of Trajan, and great-great-grandson of Nerva, by the senate and people of Rome." From this exalted station the emperor seems to take a survey of the city, and with his hand extended to be now giving laws to Rome. It is esteemed the finest

* Keyser is mistaken when he says, that "at the bottom of the ascent, on each side, is a sphynx of Egyptian marble, ejecting water." Keyser, ii. 230. Wright calls them "two Egyptian lions," p. 321. and Pollnitz says, there "are two lions, of a kind of black stone like jet." p. 33. They might have been dug up near the church of S. Stefano del Cacco, where a temple of Isis and Serapis is supposed antiently to have stood.

† It formerly stood in St. John Lateran; but was removed here by pope Paul III. in 1538.

piece in the world, and was antiently in very high esteem: the fore part of the horse has vast spirit; but the belly seems too bulky. The Romans boast much of this statue at present, and say, the Venetians offered as many sequins of gold for it as they could inclose in the belly, which was refused.

WITHIN the wing, on the right hand of the area, there is a court with a portico, in which is a fine Roma triumphans, antique, of Greek marble, and great taste. The figure is that of a woman sitting upon a pedestal; on the front of which is a bas-relief, representing Dacia, a female figure, in a most disconsolate attitude; and on each side the pedestal stands a royal prisoner †. Here also is Marforio §, a colossal figure of a river god, representing the Rhine in a reclining attitude. It is cut out of one block; and the workmanship is masterly, especially the head. This was called the correspondent of Pasquin, a mutilated statue, at the corner of a street in the city.

IN the cortile to the right is the fine group of the lion seizing the horse, whose head is perfect, in which are wonderful life and spirit. This admired piece was found on the banks of the Tiber, near the Ostia gate, in the time of Paul III. Ficaroni supposes it to represent the engagement of some particular wild horse with a lion in the amphitheatre; and that he had performed his part so well as to deserve his statue in marble; but the lion has got the advantage in this representation, having fast hold of his flank.

† "This is a piece of great antiquity, and is universally admired by connoisseurs." Keyser, ii. 235. Wright says, "they told him it was twenty Roman palms high: that some inconsiderable parts had been broken off, and restored; but the bulk of the figure is all antique, and of a great taste." p. 321.

§ Its name is derived from the Forum Martis; and Marforio is a corruption of Martis Forum. Keyser, 245. It is a colossal statue, of a great style, and not so mangled as his friend Pasquin. Wright, 321.

NEAR the top of the stairs is the Millarium; a pillar of stone, with a brass ball on the top, which stood formerly in the Foro Romano, and was erected by the emperor Augustus. From this pillar the Romans reckoned their miles to the principal places in the empire; for which reason it is preserved here as a curious piece of antiquity.

IN the middle pile of buildings, which is much higher than the two others, is the residence of that magistrate who is now called "The Senator of Rome," and has under him three judges, one for criminal, and two for civil affairs. The side-wings are for the Conservatori di Roma, to transact their business; which is, to take cognizance of abuses in the markets, as to weight, measure, or price, and to take care of the antiquities of Rome, the walls, and the aqueducts.

IN the New Hall are several paintings, particularly the following:

1. THE rape of the Sabines, by Pietro Cortona.
2. BACCHUS and Ariadne, copied from Guido's, by Carlo Maratti.
3. DAVID with the head of Goliath; 4, and Judith with the head of Holofernes: both by Guercino.
5. ONE of Alexander's battles, painted by P. Cortona: it is so much esteemed, that they say 14,000 crowns were refused for it.

IN the Great Hall, painted by Gioseppe d'Arpino*, are,

1. THE battle of the Horatii and Curiatii; and other parts of the ancient Roman history.

L

2. A

* He is commonly called Cavalier Gioseppino, by contraction, from Gioseppe d'Arpino, a castle of that name in the kingdom of Naples, where he was born in 1570, and died at Rome in 1640. He was carried very young to Rome, where he became the com-

petitor of Caravaggio, and was made a knight of the order of St. Michael by the French king Lewis XIII. He has the character of a florid invention, a ready hand, and a good spirit in his works. His battles in the Capitol are the most esteemed of all his pieces; but

2. A fine statue in bronze of a camillas *, one of the youths who assisted at sacrifices.

3. ROMULUS and Remus sucking the wolf, in copper. There is a breach in the left thigh of the wolf, which they say was done by lightning; as also that this is the same statue which was in the old Capitol, and is mentioned by Cicero to be struck by lightning in his time.

4. THE copper statue of the shepherd Cneius Martius †, pulling the thorn out of his foot. It stands on a high pedestal of oriental marble, and is esteemed chiefly for its antiquity.

5. A bust of Brutus the consul in bronze, with eyes of an ancient composition, representing the natural colors.

6. A fine medaglione of Mithridates, king of Pontus; a profile in marble.

7. A bronze statue of Hercules, larger than the life; the club in one hand, and apples in the other.

8. THE marble statues of Hannibal and Scipio Africanus.

THE room below, on the left, is full of Egyptian idols, lately found at Tivoli and the villa Hadriana; They look as if new from the hand of the sculptor: a bust with two faces, one of a cow, the other of a woman, in black marble: a crocodile: an annabis: and several statues in the same color as the Egyptian stone called Basaltes.

but he is superficial in his other pictures, and has not dived to the bottom of his art. Frefnoy, p. 337. De Piles, p. 153.

* These figures are rare in statues, though frequent in basso-relievos, where the whole ceremonies of the sacrifice are expressed. Wright, p. 325.

† He seems to be a youth not above sixteen, with such a slenderness of the arms as bespeaks him to be a good deal short of manly growth. He is said to have

been dispatched with letters of importance from the Roman army to the senate, and it happened that a thorn ran into his foot as he marched in haste; but eager to serve his country, or to bring some good news to Rome, he pursued his course without stopping to pull out the thorn. This afterwards cost him his life, and caused the Romans to honor him with this statue, in memory of his resolution and fidelity. Keyfl. ii. p. 244. Wright, p. 325.

ON the wall is placed a bas-relief, representing Perseus leading Andromeda from the rock after her deliverance ; she is a graceful figure :

“ Andromeda so charm'd the wond'ring sight.” Congreve.

UPON the wall facing the stairs is the Columna Rostrata, an ancient monument, erected as a trophy for Caius Duilius, after his naval victory over the Carthaginians. The inscription is supposed antique ; but the pillar, and beaks of ships, were done by Michael Angelo *. Near it is a basso-relievo, representing Curtius leaping into the abyfs.

IN the 1st room up stairs is an antique vase on a pedestal, with a beautiful foliage upon it : four sarcophagi, with relievos upon them, one of which is the battle of the Amazons ; these were lately found. Second room : two Bacchanals : a boy with an antique masque : a Roman matron sitting, called an Agrippina. Third room : a large Egyptian statue, lately found : an Antinous : the dying gladiator, whose right arm gives way to the weight of his body : the statue of a youth, one finger on his mouth, and a horn in his other hand ; this was lately found. Fourth room, of busts ; a double one of Epicurus and Metrodorus. Fifth room, of busts : one of Faustina the younger, with a mouth admirably delicate ; it was but lately purchased at a mean shop : a fine statue of Marius ; and one of Hercules in touchstone. Sixth room : a beautiful statue of a faun, with a goat by his side, and his syrinx hanging on the stump of a tree, all in a red Egyptian gra-

* Those who admire antiquity will think all the other columns inferior to the Columna Rostrata, set up to the honor of C. Duilius, when he had gained so famous a victory over the Carthaginian and Sicilian fleets, a. u. c. 493, and adorned with the beaks of the vessels taken in the engagement. This is still to be seen in Rome, and never fails of a visit from any curious stranger. The inscription on the basis is a noble example of the old way of writing, in the early times of the commonwealth. Kennett's antiq. p. 54.

nate; this piece was found in 1745: a brazen vase: a Roman balance, or steelyard; and other things of that kind: the bust of Diana: the statue of Agrippina, with the young Nero: two statues of the Diana at Ephesus: two colossal busts of Trajan, and Antoninus Pius: a bust of Adrian, with the face of agate.

THERE are many other antique statues and busts in the Capitol: of the former are Apollo and Bacchus, Flora, Adonis, Sabina, Poppæa, and one of the Sybils, which is excellent; of the latter are Plato, Alcibiades, Socrates, Diogenes, Archimedes, Sallust, Marcellus, and Hiero, with Trajan, Severus, and many other Roman emperors. There are also a colossal head of Domitian in marble, and one of Commodus in brass: but the marble head of Apollo is regarded as one of the most curious pieces in all Rome; the nose is rather too broad, otherwise it is perfectly beautiful, and resembles a female, with ringlets of fine hair.

AMONG the modern statues, the connoisseurs mostly esteem that of pope Urban VIII. in brass, by Bernini; the colossal statue of Leo X. in marble, by Lorenzetto of Florence; and that of Sixtus V. in bronze, designed by Fontana.

IV. THE Vatican.---Mons Vaticanus owes its name to the answers of the Vates, or prophets, that used to be given here; or from the god Vaticanus, or Vagitanus: but it seems not to have been inclosed within the walls 'till the time of Aurelian. This hill was formerly famous for the sepulchre of Scipio Africanus, some remains of which are still to be seen; but it is more celebrated at present on the account of St. Peter's church, the pope's palace, and the noblest library in the world.

THE Vatican is a palace belonging to the pope, extremely irregular, very high, vastly great, and so close to St. Peter's that it gives a bad effect to the viewing

viewing of that cathedral. They say the number of rooms in it are twelve thousand; but the air being unhealthy in this part, the pope resides in his palace on Monte Cavallo*. No traveller can be supposed either to have opportunity or inclination to examine into the truth of this account, so that we must depend on the veracity of the pope's officers and domesticks, whose authority for what they advance is the wooden model of this palace, which at present is not to be seen†. But if this account is any ways true, they must undoubtedly reckon every little closet to make up the number, for some of the rooms are large and magnificent.

THE best painters of Italy have strove to display the utmost of their art in the beautiful pictures that are every where to be seen in these apartments; and Raphael especially has done wonders here. His master-piece is a picture representing the history of Attila, which is charmingly done. And here are the great Arra's hangings after nineteen of his cartoons, which are exposed to view at the feast of Corpus Christi. The subjects are, 1, the birth of our savior; one of the shepherds is playing on a bagpipe: 2, the presentation in the temple: 3, the Magi adoring Christ: 4, the massacre of the innocents, in three divisions, on three several pieces of tapestry:

* The pope's two palaces, called the Vatican and Monte Cavallo, deserve to be mentioned before all the others; the first, for its extent and magnificence; the second, because the popes give it a preference to the other, from an opinion here that it stands in the most healthful air in the city. Pollnitz, ii. 24.---Adjoining to St. Peter's church, on the north side, is the spacious palace of the Vatican, in which are 12,524 rooms, or apartments; and the governor assured Mr. Keyser, that

in this palace there are 11,246 chambers, 22 courts, and 1200 hearths or fire-places. Keyser, ii. 160.

† The Guardarobbe, the officers who have the care of the furniture, and shew you the apartments, tell you that there are above 12,000 rooms in that palace; and for your satisfaction they refer you to a model of the whole in wood: but whoever would take the pains to count them all would pay dear enough for his curiosity. Wright, p. 260.

5, the descent of our savior into the Limbus Patrum : 6, Christ and the two disciples at Emmaus : 7, Christ appearing as a gardener : 8, the resurrection, in which the confusion of the soldiers is nobly expressed : 9, the ascension : 10, the descent of the Holy Ghost.

THE seven next following are after the cartoons of Raphael at Hampton-Court. 11, The delivery of the keys to St. Peter : 12, the beautiful gate of the temple : 13, St. Paul preaching : 14, Annanias and Sapphira : 15, the wonderful draught of fishes : 16, the sacrifice to Paul and Barnabas : 17, Elymas the forcerer.

THE other two are, 18, the conversion of St. Paul : and, 19, the stoning of Stephen.

THE Library.---The Vatican library is the finest and greatest in the world, being full of manuscripts in the Hebrew, Arabic, Greek, Latin, and other languages. Pope Sixtus V. caused it to be built from the very foundation, and spared no cost to enrich it with the best books : but since his death it has been augmented by the Heidelberg library, and that of Christina queen of Sweden. It is generally divided into two parts, the public and the private : the one is 300 feet long, and sixty broad : the other consists of two great rooms, into which the admittance is not so easily obtained, because of the very scarce manuscripts that are contained there.

IN this library stands a wreathed pillar of oriental alabaster, about ten feet high ; and a sarcophagus wherein is kept an asbestos. Here are painted the chief works of Sixtus V. and the histories of sixteen councils : and to set in view the origin of learning in several countries, there are painted on large pilasters ranged among the middle of the library, those persons who were reputed to have been the inventors of letters in distant languages ; Adam, Abraham, Moses, Mercurius, Ægyptius, Hercules, Cadmus, Cecrops, Pythagoras, and others, with the letters, which

which each of them are said to have invented, written under their pictures.

THEY shew strangers a Terence and a Virgil 1400 years old; the famous Vatican Greek testament, written in capitals, with the accents, 900 years old. The Gospel of St. Luke and St. John in Latin, written mostly in capitals, 800 years old. Here are carefully preserved the book which our king Henry VIII. wrote against Luther on the seven sacraments, with a dedication of it in two Latin verses in his own hand-writing, to pope Leo X. *; and also a collection of the love-letters, both in French and English, of that monarch to Anne Bullen; which they commonly shew to all Englishmen who visit this place †.

CHAMBERS.---Among the chambers leading from the library is one of curious and beautiful antiquities; particularly a fine head of Augustus, cut from an onyx; and another of Faustina. Two small Priapus's, one in the form of a cock's head; the other plain nature, which has a hole bored through for a string to hang it about the neck by way of charm, as was usual with the ladies of the antients.

2. CAMERA della spoliatura. The cieling is painted in fresco, the descent of the Holy Ghost, by Girolamo Mutiano, who was a native of Brescia in Lombardy, and worked at Rome with Taddeo Zuccherò. Pope Gregory XIII. employed him; and it was out of favour to him that his holiness founded

* The manuscript of Henry VIII. king of England, *De septem sacramentis*, is very neatly written, with this distich at the end:

“ Anglorum rex Henricus, Leo decime, mittit

Hoc opus et fidei testem et amicitia.

Henricus.”

Keysser, ii. 173. Wright, p. 269.

† Mr. Addison concludes his observations on Rome with a letter of king Henry to Anne of Bullen, transcribed out of the famous manuscript in the Vatican, which the bishop of Salisbury assures us is written with the king's own hand. Addison, p. 211.

the academy of St. Luke at Rome, which was confirmed by a brief of pope Sixtus V. †.

3. SALA Regia, or royal hall, is painted by Zuccaro, Salviati, Vasari, and others. One piece by Vasari is the pope condemning heresy, with St. Peter and St. Paul in the air, and several other figures. There are other pictures of the same master, and particularly three that represent the circumstances relating to the assassination of admiral Coligni in the massacre at Paris.

4. 5. CAPELLA Siftina and Paolina, which join together, contain several paintings of Michael Angelo; particularly at the upper end of the first, is his famous large picture of the last judgment; a grand and amazing piece. The cieling is by the same hand, and is a noble work, with historical pieces of the Old Testament, interspersed with the prophets and sybils. The sides of the chapel are painted by Peter Perugino, and the subjects are of the New Testament. The two pieces over the entrance, of the ascension, and angels destroying the seven mortal sins, are by Matteo di Leccia: and in this chapel was sung the Miserere.

IN the Capella Paolina are two pieces by Michael Angelo; the crucifixion of St. Peter, and the conversion of St. Paul. The cieling by Zuccaro.

6. SALA Clementina is painted by Carolino di Borgo S. Sepulchro, who has drawn himself and his wife in one part: and at one corner is painted a brazen harp, which is a great deception to the eye.

7. THE Capella Secreta is painted by Romanelli.

† Though Mutiano understood historical painting, he was more fond of landships, and was more a master of them. He died in 1590, aged sixty-two. By his will he left two houses to St. Luke's academy; and ordered that, if his heirs died without issue, all his estate should go to that academy, to build an hospital, for the benefit of such young students as came to Rome and wanted relief. *De Piles*, p. 181.

8. IN the Sala di Predicatione is a piece of Moses breaking the tables, by Mola.

9. IN the Galaretta is a history of the pope and Charles V. by Romanelli.

10. IN the gallery called the Lodge, are those excellent paintings known by the name of Raphael's Bible; or the history of the Old and New Testament painted in fresco: the whole designed by himself, but not all painted by him. The figure of God dividing the light from darkness is of most grand invention. Eve, in the creation, brought to Adam, is agreed to be of his hand: she is a picture of beauty and innocence. Moses found in the rushes is another by Raphael, in which the landskips, as well as the figures, are very beautiful. The last supper is doubted to be of his hand; yet what is not has been charmingly executed by his scholars.

11. THE apartments of Raphael. Sala di Constantino, the hall of Constantine, in which is painted the history of that emperor, by Julio Romano, but designed by Raphael: the subjects are, Constantine haranguing his army, and the cross appearing in the air: his battle with Maxentius at the Pons Milvius, a most grand and amazing performance: his being baptized by pope Sylvester: and his donation of Rome to the same pope; which is made by the emperor on his knees, to the pope sitting. On the cieling is a beautiful perspective, representing a crucifix in a temple, and an idol fallen down before it, broken to pieces. And at a corner of this hall is an admirable figure of Justice, said to be painted by Raphael's own hand.

12---16. BEYOND this are three other rooms, in which the principal paintings were both designed and executed by Raphael himself. In the first is Attila king of the Huns, on his march to sack Rome. In the second is Heliodorus driven out of the temple of Jerusalem. And in the third is Peter delivered
out

out of prison by the angel, who is furrounded by a beautiful glory: St. Peter is asleep. The whole seen as through an iron grate, and appears perfectly natural: a soldier asleep on each side of him: on one side of the piece is represented the angel leading St. Peter away; and on the other, one soldier seems to acquaint another of his escape, who is in the expression of great surprize.

IN another room, called the *Corpus Domini*, are the dispute of the doctors concerning the sacrament: the school of Athens: mount Parnassus, with the Muses: pope Gregory IX. and Justinian the emperor delivering the digests of the law.

IN another room is the *Incendio del Bergo* of St. Peter's; representing a fire extinguished by pope Leo IV. making the sign of the cross, and giving the benedictions.

THESE are all by Raphael; and most of them are bordered in *chiaro oscuro* by Polidoro of Caravaggio, in the duchy of Milan*. In these admirable paintings there is no great gaiety or gaudiness of coloring to allure the eye: but there are things of much greater consequence; the noble style of drawing, the grandeur of the ideas, the dignity of the characters, and the sublimity of the expression, raise such sentiments in the mind, as one would think the eye could hardly transmit to it: and as a certain sign of superior excellency, the more they are seen and considered, the greater is the pleasure and the admiration.

17. IN the *Capella di Vasari* is the battle of the angels.

18. A room painted by Chigoli.

19. Two designs of the adoration of the shepherds, by Carlo Maratti: and a confession, by Dominichino.

* He was born in 1495; and was murdered by his servant at Messina in 1543. Fresnoy, p. 227, 300.

20. A room all of Guido's painting : the transfiguration ; the ascension ; and the descent of the Holy Ghost.

21. THE Vatican gallery is painted with geographical figures, by Paul Brill, and others, adorned with antique busts, and basso-relievos.

A small chapel below is painted by Zuccaro ; and another by Mantigno.

IN the apartments of Benedict XIII. are some designs of Dominichino : the fresco painting by Brill : and a model of the antient St. Peter's church and chair.

BELVIDERE.—Adjoining to the palace is the famous garden called Belvidere, or the Fair Prospect. The situation is charming ; and it seems to be rather three distinct gardens than one entire : however, it is beautifully ornamented with orange-trees, shady walks, and cool fountains ; but it is chiefly admired for some great curiosities *. In the court stand these beautiful statues :

1. THE Pythian Apollo, the head of which is incomparably fine.

2. THE Laocoön, with his two sons ; the work of Agesander, Polydorus, and Athenodorus, all Rhodians, who, according to Pliny, joined together to make a group of Laocoön, his sons, with their variety of attitudes, and the twining serpents, out of one block of marble. The contours are much softer than those of Bandinelli's in the gallery at Florence ; and the workmanship of this marble is judged to come the nearest to flesh of any other group or statue in the world. The right arm of Laocoön was added by Michael Angelo, in giefs or plaster, as he would not presume to supply the loss

* In the middle of this palace is a spacious square, surrounded with orange-trees and antique statues, and therefore called *Il Giardino delle statue antiche*. Keyser, ii. 176.

in a marble one of his own work. It was found about the year 1506, in a garden near the remains of the baths of Titus, and is supposed to be the same original piece which stood in the palace of that emperor †. On some occasions the ancient statuaries took their subjects from the poets, and this Laocoön is too well known an instance among many others that are to be met with in Rome. The fate of Laocoön, endeavouring to rescue his unhappy sons, is described by Virgil in the second *Æneid*, verse 216 ‡. In this group Laocoön is shewn in the greatest agony, with his eyes lifted up to heaven; and near him are his two sons with the serpents twined about them, whom Virgil represents at some distance from their father, and expiring when he came to their relief.

3. ANTINOUS, usually called Admirandus, from its being the most beautifully proportioned of all the statues of that name. The hands are broken off; and there is a piece of drapery over the left shoulder.

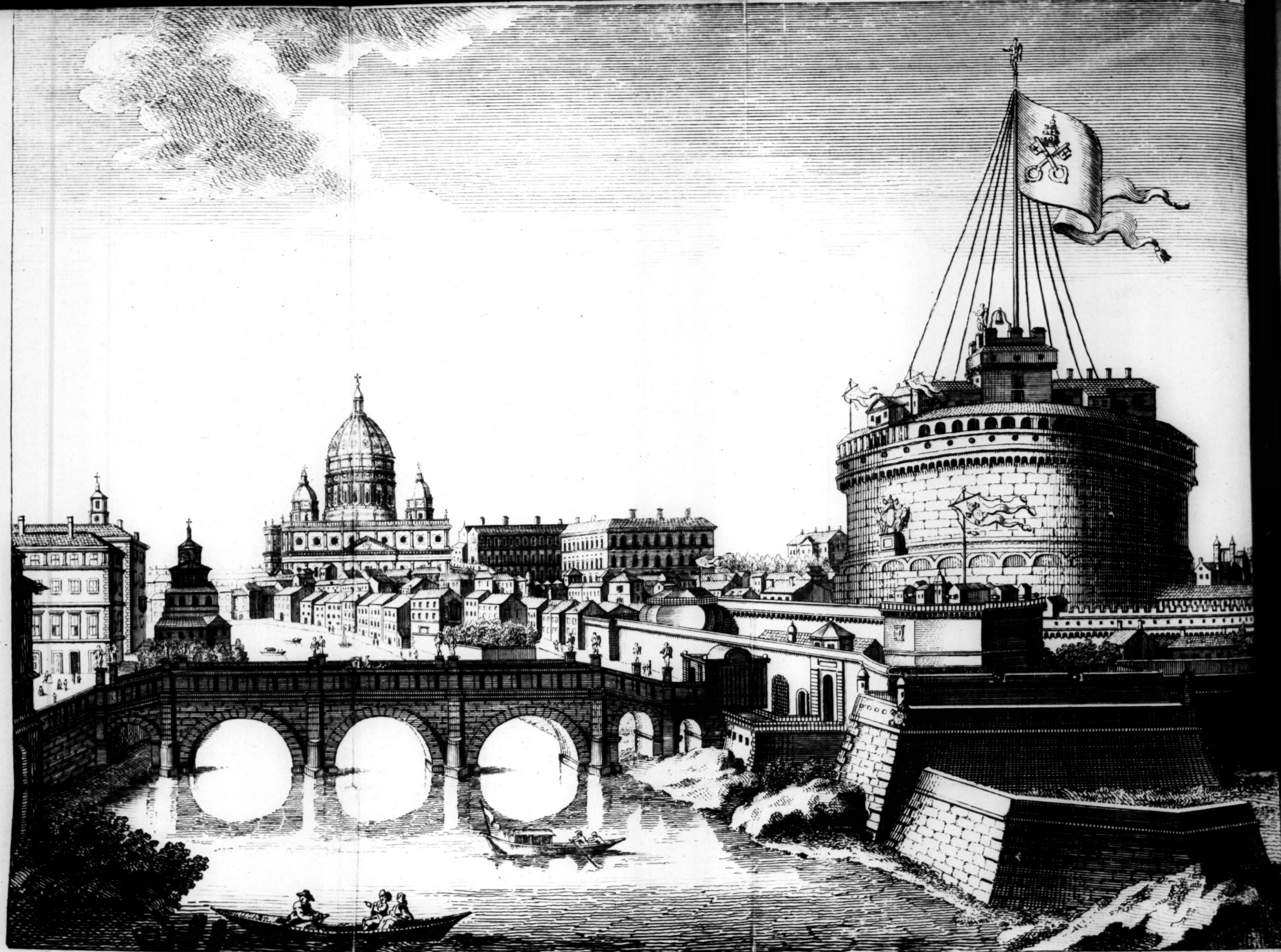
4. Two sarcophagi, with good relievos on them.

5. In the middle of the court are two river gods, the Tiber and the Nile, with a porphyry basin six yards in diameter.

6. THE famous Torso, a mutilated antique statue, called the school of Michael Angelo, as being what he studied much after. It is said to have been a Hercules resting after his labors, and the work of Apollonius, the son of Nestor, an Athenian. There are now left only the body and thighs: it is inclosed

† The Laocoön of the Vatican is really admirable, whether considered as an original, or as an antique copy. Keyser, ii. p. 177.

‡ Laocoön was one of the sons of Priam, and priest of Apollo Thymbræus. He dissuaded the Trojans from taking in the wooden horse, and ran his javelin into it, which had like to have discovered the Greeks within; but Minerva is said to have been angry with him for it, and to have caused two serpents that came out of the sea to kill him and his two sons.



The AELIAN BRIDGE and CASTLE of ST ANGELO

with iron-work, and was dug up in the Campo de Fiori.

7. THE emperor Commodus, in the figure of an Hercules : it is good, but shews a plain difference between the Greek and Roman taste of sculpture.

8. VENUS and Cupid.

9. Another Venus stepping out of a bath ; but neither of them in the best taste.

10. IN a portico, coming out of the court, is a dying Cleopatra *, esteemed the finest of the subject.

V. THE Castle of St. Angelo.---The Vatican joins by a covered gallery to the Castle of St. Angelo, which is the citadel of Rome, and a place of confinement for prisoners of state. In it is the arsenal, which is in a very bad condition. The castle itself is regularly built, with five strong bastions, and is as noble a structure as any in Rome for strength and antiquity.

IT is near the Ælian Bridge, which is handsomely built of stone, and ornamented with several curious statues of angels †.

WE are told, that St. Gregory the Great, being on this bridge when the plague violently raged at Rome, and meditating on so dreadful a calamity, cast up his eyes to the castle, (then called Moles Adriani, where that emperor was interred) and saw an angel sheathing his sword, as a testi-

* It is admirable, much in the same attitude as that in the Villa de Medicis ; but this of the Belvedere seems much better and more delicate than the other, the head of which is modern. Wright, p. 268.

† Pope Clement IX. not only employed Bernini in enlarging the avenue to this bridge, but adorned it with ten statues of so many angels, done from the designs of that celebrated artist. They are all larger than human figures,

and executed by the most eminent hands of that age. The first angel on the right is the work of Antonio Raggi ; the second by Fancelli ; the third by Lucenti ; the fourth by Ferrata ; the fifth by Dimenico Guidi ; the sixth by Giorgetti, esteemed the best of all the ten ; the seventh by Bernini himself ; the eighth and ninth by Paolo Naldini ; and the tenth by Morelli. Keyser, ii. p. 183.

monial that the plague should cease, which soon came to pass; and from this surprising miracle it was called *Castello St. Angelo*: in memory of which transaction they have placed the image of an angel on the top of the castle, where the angel is supposed to have stood. It is of white marble, about twelve feet high, and done by Montelupo.

THIS castle was formerly the burial-place of the Roman emperors, and the large round tower in the center of this edifice was formerly adorned with many marble pillars and statues; but most of them were destroyed by the Romans themselves when the city was assaulted by the Goths, as may be read at large in Procopius and Baronius.

URBAN VIII. caused it to be fortified in the modern way; and the garrison consists of 200 soldiers. The governor is appointed by the pope, and is generally a prelate, whose salary is 500 crowns a month. Here is a cannon called the queen of Sweden, which carries a ball of seventy-five pounds weight.

THE Palace of Monte Cavallo.---This papal palace stands on what was formerly called *Mons Quirinalis* *; and has changed its name to *Monte Cavallo*, from the two great horses of white marble which front one of the entrances into the palace. Two men are represented leading these horses. Constantine the Great is said to have brought them out of Greece, and to have placed them in his baths on the Quirinal mount. They were erected in the great area by Fontana, in the time of Sixtus V. and the figures in both have been supposed to represent Alexander and Bucephalus. Under one of them is written *OPUS PHIDIÆ*; under the other *OPUS PRAX-*

* This was so called either from the temple of Quirinus, another name of Romulus, or more probably from the Curetes, a people that removed hither with Tatius from Cures, a Sabine city. Kenn. anti. p. 31.

ITELIS; which must be an egregious anachronism, as Phidias lived 150, and Praxiteles fifty years before Alexander †. Though it seems they are antique, yet the workmanship is not esteemed by judges †.

GREGORY VIII. began this palace, and several of the succeeding popes have carried it on, where they generally reside, as it is esteemed the best air in Rome. This building forms a long square, with a great court in the middle, encompassed with piazzas 500 paces in length. The two cross buildings are higher than those on the sides; and that at the farther end forms the main body of the edifice, which is more spacious than magnificent; and yet none of the apartments are good for much, except that of the pope, who indeed is well lodged. The furniture is not rich; nor are the paintings so fine as those in the Vatican; but from hence there is one of the most agreeable prospects that can be over almost all the city, and very far into the country.

OVER the great door of the palace is a balcony supported by two Ionic pillars, from whence the

† Phidias ninety, according to Pliny, lib. xxxiv. c. 8; and Praxiteles about forty. The horses are very large, and indeed of a great and noble style; but one of them, upon an attentive view, seems considerably better than the other, and has a good deal more spirit. The attitude is much the same in each, only one, as it were, reversed from the other, as a print from the plate. Wright, p. 274.

† They are valuable remains of Roman grandeur: however, several judges, who are not blinded by too great a regard for antiquity, find disproportions in the horse's limbs, and especially in the length of the neck. Keyser, ii. 187.---Had it been Bucephalus, he should have a large head

like an ox. Phidias flourished in the 84th olympiad, in the time of Pericles, and 442 years before Christ. Praxiteles flourished in the 104th olympiad, 362 years before Christ. Alexander the Great flourished in the 111th olympiad. Howel's gen. hist. vol. i. p. 244.---The statues that most resembled Alexander were those of Lysippus, by whom alone this prince would suffer his image to be made. Many of his scholars endeavoured to copy after it, but none of them ever came up to Lysippus, who expressed the inclination of his head a little on one side towards his left shoulder, and his melting eye, with incomparable exactness. Plutarch in Alex.

pope

pope blesses the people on some solemn occasions. Here are two statues of St. Peter and St. Paul, by Maderno and Bertelotti; also a fine marble statue of the Virgin Mary, by Pompeo Ferrucci. In the great court, on the side of a turret, is a Madonna and Christ in mosaic, done after a painting by Carlo Maratti: and on the wall of the great staircase is a piece of painting in fresco of Christ, with a group of angels, by Melotti of Forli, who is said to have been either the first inventor, or great improver, of the way of shortening figures for cieling.

IN a hall, as you land from one branch of the staircase, are several large cartoons, designed for the mosaic of St. Peter's, by Carlo Maratti, Andrea Sacchi*, Pietro da Cortona, Ciro Ferri†, and others. Here is a capital piece painted by Guercino, being one of those which were taken out of St. Peter's church. It is the interment of St. Petronella, Christ in the clouds rescuing her. The figure of her there is much admired, as is the coloring of the whole piece.

IN the apartments which go off from the other branch of the staircase are several excellent paintings, by Giovanni Lanfranco and other masters.

THERE is a little chapel, the cupola of which is painted in fresco by Guido, who also painted the annunciation at the altar in oil.

IN one of the galleries is a Madonna, Christ and St. John, little life, by Raphael; a fine nativity, by Maratti; Joseph and his brethren, by Pier Francesco

* He was born at Rome in 1601, and raised himself to great perfection in historical compositions. He was the best colorist of all the Roman school: but his works are not numerous, because he said he never did any thing but what he proposed should be seen by Raphael and Hannibal.

He was also an excellent architect, and died much lamented in 1661. Fresnoy, p. 369.

† He was born in 1628 at Rome, and died in 1690. He was bred under Peter Cortona, and finished those pictures which his master left imperfect at his death. Ibid. p. 395.

Mola * ; and a battle, by Borgognone, all in fresco.

GARDENS.—The gardens belonging to this palace are much admired by the Italians, who never travelled out of their own country, where gardening is not in the utmost perfection. The large garden is laid out in a good taste, but is not taken care of as it deserves. It is surrounded with high trees of cypress and laurel, with some hedges of myrtle. A delightful laurel grove leads from hence into the lower garden, where are very curious waterworks, one of which plays an organ, another imitates the notes of a cuckoo, and some the sound of trumpets and kettle-drums.

At one angle of the large garden the pope has lately built two most elegant apartments for his particular retirement, and has furnished them after the English taste, even to the hearth brush, and bellows, which are English commodities ; and his holiness has given it the name of “ The Coffee-house.”

PILLARS.—The columns, or pillars, were none of the meanest beauties of ancient Rome, and they were at last converted to the same design as the arches, for the honorable memorial of some noble victory or exploit, after they had been a long time in use for the chief ornaments of the sepulchres of great men ; as may be gathered from Homer’s Iliad XVI. where Juno, when she is telling the death of Sarpedon, and speaking at last of carrying him into his own country, has these words :

“ Give the bold chief a glorious fate in fight ;
And when th’ascending soul has wing’d her flight,
Let Sleep and Death convey, by thy command,
The breathless body to his native land.

* He was born at Lugano in 1609, and was the disciple of Albani, whose style he acquired. He was in great esteem for abundance of his fine performances in Rome, where he died in 1665. *Fresnoy*, p. 375.

His friends and people to his future praise
 A marble tomb and pyramid shall raise,
 And lasting honours to his ashes give;
 His fame, 'tis all the dead can have, shall live."

Pope's Homer, vol. iv. b. xvi. v. 549---556.

THE pillars of the emperors Trajan and Antoninus have been extremely admired for their great beauty and curious work; therefore they deserve a particular description:

TRAJAN'S Pillar.—This column is of Grecian workmanship, yet of the Tuscan order. The breadth of it is twelve feet at the lower end, and ten and a half at the upper end. The pedestal is twenty-one feet. The whole breadth of the pillar is of one entire stone, and consists of twenty-four in number to the height, which is 120 feet from the pedestal. The staircase leading to the top is hollowed out of the solid stone, and the steps are 186; but it is very light by means of forty-four apertures or windows properly disposed*. The base of the pedestal is cleared quite round, and is sixteen feet below the surface of the street; which shews how much the earth has gained in this part of Rome.

It very much resembles the Monument in London, but with this difference, that it is all of marble, or at least incrusted with it; and on the outside are carved the heroic exploits of the emperor Trajan, in whose reign the Roman empire arrived to its utmost extent.

THE basso-relievos are carried round the pillar, and form twenty-three spiral circumvolutions from the bottom to the top; the subject of which is the expedition of Trajan against Desebalus, king of the Dacians, and they contain near 2500 figures, but

* This pillar was set up in the middle of Trajan's Forum, being composed of twenty-four great stones of marble, but so curiously cemented, as to seem one entire natural stone. The height was 144 feet, according to Eutropius, lib. viii. Kennett, p. 53.

with so little regard to perspective, that those in the rear of a corps appear as large and as full in view as those in the front*.

ONE may see all over it the several figures of forts, bulwarks, bridges, ships; all manner of arms, as shields, helmets, targets, swords, spears, daggers, belts; together with the several officers and employments of the soldiers, some digging trenches, or measuring out a place for the tents, and others making a triumphal procession. But the noblest ornament of this pillar was the statue of Trajan on the top, twenty feet high, in a military dress, with a sceptre in his left hand, and in his right a hollow globe of gold, in which his own ashes were repositied after his death; but this has been obliged to give place to a brass gilt statue of St. Peter, to whom this pillar was dedicated by Sixtus V†.

ANTONINE's Pillar.—The column of Antoninus was raised in imitation of that of Trajan, and the pedestal is above the street. The plinth of its base is twenty-eight feet, its height 145 feet, the number

* ---- Victura feretur

Gloria Trajani: non tam quod, Tigride victo,

Nostra triumphati fuerint provincia Parthi,

Alta quod investus stratis Capitolia Dacis;

Quam patriæ quod mitis erat.

Claud. 4. Conf. Hon.

“Thy glory, Trajan, shall for ever live:

Not that thy arms the Tigris mourn'd, o'ercome,

And tributary Parthia bow'd to Rome;

Not that the Capitol receiv'd thy train,

With shouts of triumph for the Daci slain;

But for thy mildness to thy country shewn.”

Addison.

† There could not have been a more magnificent design than that of Trajan's pillar. Where could an emperor's ashes have been so nobly lodged as in the midst of his metropolis, and on the top of so exalted a monument, with the greatest of his actions underneath him? Or, as some will have it, his statue was on the top, his urn at the foundation, and his battles in the midst. Addison, p. 206.—Eutropius says, that Trajan's bones were put in a golden urn, which was deposited under a column of 144 feet in height, standing in the Forum, which he built. Hist. Rom. l. viii.

of steps in the ascent 190, and the windows in the sides fifty-six. The sculpture and ornaments were of the same kind as those of Trajan, but the relieve not equal to it; yet the figure of Jupiter Pluvius †, in this of Antonine, is much admired for the sublimity of its expression. On the top stood a naked colossal figure of the emperor, as appears from some of his coins; but this has been supplanted by the statue of St. Paul.

THIS last-mentioned pillar contains the acts of Marcus Aurelius Antoninus; but by one of the inscriptions it appears to be dedicated to his father-in-law Antoninus Pius. However, Claudian takes notice of it in his *De sexto Conf. Hon.* thus translated by Mr. Addison:

“ So mild Aurelius to the gods repaid
The grateful vows that in his fears he made,
When Latium from unnumber’d foes was freed.
Nor did he then by his own force succeed;
But with descending show’rs of brimstone fir’d,
The wild barbarian in the storm expir’d.”

ARCHES.---These were public buildings, designed for the reward and encouragement of noble enterprises, erected generally to the honor of such eminent persons as either had won a victory of extraordinary consequence abroad, or had rescued the commonwealth from any considerable danger at home. At first they were plain and rude structures, remarkable neither for beauty or state; but, in latter times, no expence was thought too great in rendering them in the highest manner splendid and magnificent.

† The most remarkable piece in Antonine’s Pillar is the figure of Jupiter Pluvius, sending down rain on the fainting army of Marcus Aurelius, and thunderbolts on his enemies; which is the greatest confirmation possible of the story of the christian legion, and will be a standing evidence for it, when any passage in

an old author may be supposed to be forged. Addison, p. 206.---The noble figure of the Jupiter Pluvius is perfectly well preserved, and the sublimity of idea in that figure cannot be too much admired. It is to be seen in Bartoli’s edition of this pillar. p. 15. Wright, p. 347.

At this time nothing was more usual than to have the greatest actions of the heroes they stood to honor curiously expressed, or the whole procession of the triumph elegantly sculptured on the sides.

THE arches built by Romulus were only of brick, and that of Camillus of plain square stone; but those of Cæsar, Drusus, Titus, Trajan, Gordian, and others, were all entirely of marble.

As to their figure, they were at first semicircular, whence probably they took their names. Afterwards they were built four-square, with a spacious arched gate in the middle, and little ones on each side. Upon the vaulted part of the middle gate hung little winged images, representing Victory, with crowns in their hands, which, when they were let down, they put upon the heads of the conquerors, as they passed under in triumph *. The principal triumphal arches, which now remain, are those of Titus, Septimius Severus, and Constantine, the last of which is the most magnificent and best preserved.

TITUS'S Arch.—In the way over the Campus Vaccinus to the Capitol stands the triumphal arch of Titus, which is a single arch in good condition, and has a Latin inscription, importing, that “the senate and people of Rome erected this arch to the emperor Titus, son of Vespasian.” It was erected to celebrate his triumph over the Jews, after he had destroyed Jerusalem. Within the passage are three basso-relievos, one over head, and one on each side; where are represented the river Jordan, the golden candlestick, and table of shew-bread, which were in the temple of Jerusalem.

ARCH of Severus.—This stands near the back of the Capitol in the Campus Vaccinus, and consists of three arches of Grecian marble. It has sustained

* Fabricii Roma. c. 15.

great damage, yet still affords satisfaction to a curious spectator; and has some Latin inscriptions on the two fronts, which shew, that "this monument was erected by the senate and people of Rome, to the most excellent emperors Septimius Severus and Marcus Aurelius, in acknowledgment of the restoration of the safety of the state, and the aggrandizement of the Roman empire, by their virtue and valor."

CONSTANTINE'S Arch.—The triumphal arch of Constantine the Great stands in the Via Appia, at the junction of the Celian and Palatine mounts. Under the main arch are two Latin inscriptions; that on one side signifies, "To the deliverer of the city;" and that on the other side, "To the author of the public tranquility." On both sides the architrave is a Latin inscription, importing, that "the senate and people of Rome dedicated this triumphal arch to the emperor Constantine, because through a divine impulse, with a greatness of mind, and by force of arms, he delivered the commonwealth at once from the tyrant and all his faction."

THIS arch is well kept up, though the architecture of it is very indifferent. There was once on the top of this arch a triumphal chariot, drawn by eight horses of gilt metal, taken from the arch of Trajan, which was carried off by the plundering Goths. An admirable long basso-relievo, which was entire, and represented Trajan's victory over the Dacians, was cut into four parts, to adorn this of Constantine. Two of them are placed on the outside, and the other two are within the great middle arch.

REMARKS.—Among the remains of old Rome, the grandeur of the commonwealth shews itself chiefly in works that were either necessary or convenient, such as temples, highways, aqueducts, walls, and bridges of the city. On the contrary, the magnificence of Rome, under the emperors, was rather
for

for ostentation or luxury than any real usefulness or necessity, as in baths, amphitheatres, circus's, obelisks, triumphant pillars, arches, and mausoleums; for what they added to the aqueducts was rather to supply their baths and naumachias, and to embellish the city with fountains, than out of any real necessity there was for them *.

As to the extent of the whole city, the greatest we meet with in history was in the reign of Valerian, who enlarged the walls to such a degree as to surround the space of fifty miles †; and the number of inhabitants in its flourishing state was computed at four millions ‡: but at present the compass of the city is not above thirteen miles ||; and the number of inhabitants are said not to exceed 120,000 §.

ROMULUS divided his little city into three tribes, and Servius Tullius added a fourth; which division continued 'till the time of Augustus. It was he first appointed the fourteen regions or wards; an account of which, with the number of streets, temples, baths,

* These several remains have been so copiously described by abundance of travellers and other writers, particularly by those concerned in the learned collection of Grævius, that it is very difficult to make any new discoveries on so beaten a subject. There is, however, so much to be observed in so spacious a field of antiquities, that it is almost impossible to survey them without taking new hints, and raising different reflections, according as a man's natural turn of thoughts, or the course of his studies, direct him. Addison, p. 176.

† Vopisc. in Aureliano.

‡ Lipsius de magnitud. Rom.

|| Fabricii Roma. c. 2. According to Pliny, l. iii. c. 5. the city walls in Vespasian's time were

13,200 paces in circumference; and Vopiscus, who wrote in Aurelian's time, magnifies them to 50,000.---To walk round Rome, as it is at present, the circuit of the city, including all the windings and angles of the walls, takes up at most but four hours, being about thirteen short Italian miles. Keyser, ii. 3.

§ It appears from Ciacconius's life of Gregory XI. that in 1376 all the souls in Rome amounted only to 33,000; under Leo, according to Paulus Jovius, they were increased to 85,000; in the tumultuous times of Clement VII. they sunk again so low as 32,000; but in 1709 the number of births at Rome were 3662, and the whole number of inhabitants amounted to 138,568.

and other public buildings, may be seen in Panvinus, as follow:

REGION I. Porta Capena. II. Coelimontium. III. Isis and Serapis. IV. Via Sacra, or Templum Pacis. V. Esquilina. VI. Acta Semita. VII. Via Lata. VIII. Forum Romanum. IX. Circus Flaminius. X. Palatium. XI. Circus Maximus. XII. Piscina Publica. XIII. Aventinus. XIV. Transtiberina.

THESE fourteen regions contained the compass of 238,459 feet; in which were contained 204 streets, ninety-one temples, nineteen luci, eighty ædes, fifteen public baths, 754 private baths, ten curiæ, ten basilicæ, four circi, nine fora, one shambles, five theatres, one amphitheatre, one colossus, eight columns, twenty-three porticos, sixteen arches, 327 mills, 312 barns, and 2077 grand houses.

As to the gates, Romulus built only three or four, but as buildings were enlarged the gates were multiplied; so that Pliny tells us, there were thirty-four in his time. The most remarkable were, Porta Flumentana, so called, because it stood near the river; Porta Flaminia, where the Flaminian way began; Porta Carmentalis, built by Romulus, and so called from Carmenta the prophetess, mother of Evander; Porta Nævica, which Varro derives a nemoribus, from the woods which formerly stood near it; Porta Saliana, deriving its name from the salt which the Sabines used to bring in at that gate from the sea, to supply the city; Porta Capena, called so from Capua, to which it led.

THE Tiber was passed over by eight bridges, the names of which are thus set down by Marlian; Milvius, Ælius, Vaticanus, Janiculensis, Cestius, Fabricius, Palatinus, and Sublicius.

MODERN Rome is also divided into fourteen Rioni, or wards. Rione di Borgo, in which are St. Peter's church, the Vatican palace, the castle of St. Angelo, the mint, the inquisition, the Cesi and Barberini gardens,

gardens, and four churches. II. Rione di Trastevere, which contains the new custom-house, two palaces, three villas, nine churches, and one hospital. III. Rione di Ripa, where are twenty-two churches, two palaces, three villas, and some antique buildings. IV. Rione di S. Angelo, in which are two palaces, one church, and the jews-quarter. V. Rione della Regola, where are four churches, three palaces, the great hospital, and the charitable corporation, or Il sacro monte della Pietà. VI. Rione de Parione; in this quarter are four churches, five palaces, three piazzas, and Pasquin's statue. VII. Rione di Ponte, where are six churches, four palaces, the German college, and the bank, called Bancho del Spirito. VIII. Rione di Trevi, which contains six churches, eight palaces, the French academy of painting, Nerva's forum, and the temple of Minerva. IX. Rione di Colonna, in which are four churches, two palaces, and some antiques. X. Rione di Campo Marzo, where are seven churches, two palaces, four villas, and three piazzas. XI. Rione di S. Eustachio, which has three churches, two palaces, and La Sapienza, or the university. XII. Rione della Pigna, where are four churches, two palaces, and one college. XIII. Rione di Campidoglio, where are ten churches, the Capitol, Villa Farnese, and antiques. XIV. Rione di Monti, in which are twenty-nine churches, three palaces, six villas, Trajan's pillar, and the Ghisi gardens.

It is very probable, both from the present ruins and passages of ancient writers, that in most places the walls of the modern city were the limits of the ancient, and that the entire circumference of both was nearly equal: but there is a great difference in the number of buildings on the same ground-plot; for the plan of modern Rome plainly shews that one half of it is not built upon, and that those places on which the most splendid and magnificent structures

tures anciently stood are now turned to gardens, fields, meadows, vineyards, and even waste ground*.

WHAT high ideas Petrarch entertained of the grandeur of ancient Rome appear from the following beautiful lines of that celebrated poet :

Qui fu quella di imperio antica sede,
 Temuta in pace e triomfante in guerra.
 Fu ! perch'altro che il loco hor non si vede ;
 Quella che Roma fu giace, s'atterra.
 Queste cui l'erba copre e calca il piede
 Fur moli ad ciele vicine, et hor son terra :
 Roma che'l mondo vinse, al tempo cede,
 Che i piani inalza, e che l'altezza atterra.
 Roma in Roma non e ! Vulcano e Marte
 La grandezza di Roma a Roma han tolta :
 Struggendo l'opre e di natura e di arte
 Volio soffopra 'l mondo e'n polve e volta.
 E fra queste ruine a terra sparte,
 In se stessa cadea morta e sepolta.

THE following is a new translation of the above† :

" The ancient seat of empire here we trace,
 In war victorious, dreaded ev'n in peace.
 Alas ! this site is all that now we know,
 And what was Rome her ruins only show.
 Those lofty structures, which to heav'n aspir'd,
 Are levell'd with the earth, no more admir'd :
 The glory of the world rude time devours,
 Which humble plains exalts, and throws down mighty tow'rs.
 Rome is no more ! destroy'd by fire and sword,
 Her grandeur in her ashes is deplor'd :
 In scatter'd fragments lie, in ev'ry part,
 The noblest works of nature and of art.
 The glorious ruins her sepulchre frame ;
 A monument of her extinguish'd fame."

WE may conclude this subject with the following ingenious epigram of Janus Vitalis, another Italian poet :

Quid Romam in media quæris novus advena Roma,
 Et Romæ in Roma nil reperis media ?
 Aspice murorum moles, præruptaque saxa,
 Obrutaque horrenti vasta theatra situ.

* It is generally observed, that modern Rome stands higher than the ancient ; some have computed it about fourteen or fifteen feet, taking one place with another. The reason given for it is, that the present city stands upon the ruins of the former. Addison, p. 175.

† There is a poor translation of the same lines in Keyfler, vol.ii. p.7.

Hæc sunt Roma; vident' velut ipsa cadavera tantæ
 Urbis adhuc spirent imperiosa minas?
 Vicit ut hæc mundum, nisa est se vincere: vicit,
 A se non victum ne quid in orbe foret.
 Hinc victa in Roma victrix Roma illa sepulta est,
 Atque eadem victrix victaque Roma fuit.
 Albulæ Romani restat nunc nominis index,
 Qui quoque nunc rapidis fertur in æquor aquis.
 Disce hinc quid possit fortuna; immota labascunt,
 Et quæ perpetuo sunt agitata, manent*.

* Those who would be further informed about ancient Rome may consult Plutarch in the life of Romulus. Livy, lib. i. Rosinus's antiquities. Polybius, lib. i. Florus, lib. i. c. 3, 7. Kennett's antiquities, p. 2. St. Evremont's reflections on the genius of the Roman people. Madrian's discourses on Livy, lib. ii. c. 12. Paruta's discourses, p. 59. --- Yet this once glorious city was the native country of the Bruti, Publicolæ, Camilli, Cossi, Papirii, Cincinnati, Curii, Fabricii, Decii, Fabii, Scipiones, Catones, Marcelli, Metelli, Luculli, Crassi, Pompeys, and Cæsars. Blainville, ii. 323.

CHAPTER IV.

FROM

ROME

TO THE

Frontier of the Kingdom of NAPLES.

OUR travellers set out from Rome for Naples on the 25th of March, 1753, intending to return to Rome, and finish their inquiry into its other curiosities†. From the gate of St. John Lateran they passed over the Campagna di Roma for about twelve miles, and arrived at a place called St. Marino, which town belongs to the prince Co-

† The gates of Rome are never shut; so that at any hour, by day or night, a traveller may come in, or go out of, the city without any difficulty. Keyser, v. ii. p. 336.

lonna, who has a handsome palace or castle here. In the great church is a famous piece painted by Guercino: it is the slaying of St. Bartholomew, and is esteemed one of the finest colored pictures in the world nearest to flesh and blood. The same night they came to Velletri, which is three posts or stages from Rome. This part of the country is very pleasant, and the road leads through several fine woods, which abound with game.

VELLETRI.---This town was anciently called Belletri, and was then celebrated for the excellency of its wine*; but at present the case is very different. It is pleasantly situated on an eminence, and the inhabitants say that Augustus Cæsar was born here: it is certain that the family of this emperor was of Velletri, and that he himself was educated in its neighbourhood†.

THE only palace now in Velletri is that which formerly belonged to the family of Ginetti, and was built by a cardinal of that name, from a design of Lunghi, a famous architect: but it now belongs to prince Lancellotti. The great staircase is built with white marble, and is so magnificent and well contrived, that it is reputed the finest in all Italy. In the apartments are a grand collection of fine statues, bustos, basso-relievos, and paintings. The gardens are extremely well laid out, and afford a beautiful prospect.

THE market-place is very spacious, in the middle of which is the statue of Urban VIII. in bronze, executed by Bernini. This pope was of the Barberini family, and is represented in the pontifical habit pronouncing the benediction. It stands on a marble pedestal, and was erected in 1637.

VELLETRI is an episcopal see, and has several fine fountains, which bear the marks of great antiquity.

* Pliny, l. xiv. c. 6.

† Dio Cassius, l. lv.

It was on the eminencies in the neighbourhood of Velletri that the combined army of Spaniards and Neapolitans posted themselves in an advantageous camp in May, 1744; and the Austrian army seized upon the rising grounds opposite to the confederate camp. His Sicilian majesty, the duke of Modena, and count de Gages, were at the head of the combined army; and the Austrians were commanded by Prince Lobkowitz*. They frequently cannonaded each other, and the Austrians cut off the communication of the confederate troops with their water; but the patience of his Sicilian majesty overcame this fatal obstacle, an engineer having discovered in the very camp a spring, which revived their spirits, and for which the king rewarded the discoverer with 3000 ducats. At last, prince Lobkowitz resolved to attack the confederates in their camp, and surprise the town of Velletri, where their head-quarters were. Night being come, on the 10th of August, the Austrian general divided his army into three bodies, with which he intended to surround Velletri, and carry off his Sicilian majesty and the duke of Modena. Count Brown and general Lynden advanced privately to Velletri, to execute these orders†. They marched softly by the vineyards, advancing round the mountains towards the sea, crossing the ancient way called Via Appia. Their march was so successful, that they arrived without any difficulty before the camp which was occupied by the great guard of the con-

* Both armies continued to complete their works on the eminencies, where each party appeared resolutely determined to employ their utmost efforts in distressing and annoying the other; though they came to no material action for a considerable time. Rolt's history of the general war, vol. iii. p. 329.

† Their detachment consisted of six battalions, six companies of grenadiers, and 1000 Slavonians, with two regiments of dragoons, and one of hussars. Two false attacks were made at the same time by the generals Platz and Andrea, to amuse the confederates, while the principal attack was carrying on. Ibid. p. 330.

federate troops †. The Austrians immediately began a general fire, obliged the enemy to retire, and soon appeared before the southern gate of Velletri, called the Gate of Naples; where, after forcing it, as likewise the guard, they advanced into the town, cutting to pieces all who made the least resistance, taking a great number of prisoners, and burning several houses and magazines. Count Brown advanced immediately to the palace of Ginetti, where his Sicilian majesty and the duke of Modena had taken their apartments, who had both fallen into the hands of the Austrian general, only for the eagerness of the Slavonians in plundering; for while they were pillaging the house of the Marquis de l'Hospital, the French ambassador, that nobleman had time to awaken the king and the duke, who found an opportunity of escaping through the gardens to the village Juliano, just before their apartments were entirely surrounded. The fire and the noise roused the rest of the combined forces, who withdrew precipitantly to the tops of houses and to the palace of Ginetti, where they posted some troops †, who made a prodigious fire on the assailants. The Austrians in Velletri seized on all the baggage, plate, and furniture, of his Sicilian majesty, the duke of Modena, the French ambassador, and several other noblemen and officers of distinction; an immense booty, with which they retired*; and in their re-

† This guard was composed of four regiments of Spanish horse, a regiment of Neapolitan dragoons, and an Irish brigade in the service of Spain, among whom great havoc was made, which obliged them to retire with considerable loss, and in the utmost consternation, by different ways, to the main body of the army. Rolt's history of the general war, p. 331.

† These were a body of carabineers and grenadiers, which were augmented by two battalions of the Walloon guards, who had entered the town. Ibid. p. 332.

* Count Brown was convinced of the escape of his Sicilian majesty and the duke of Modena, and that these princes were returning, with count de Gages, and a strong reinforcement, to prevent his retreat from Velletri.

treat burnt all the tents of the confederate camp behind Velletri †. The Spaniards had 3500 men killed or wounded, and 1200 taken prisoners. They also lost twelve standards, and 3000 horses. The Austrians lost about 600 men killed and wounded, and 300 taken prisoners.

SUCH was the famous action at Velletri, in the year 1744; at which one of our travellers was present, and had a principal share in the direction of the Austrian artillery, during the whole engagement.

SERMONETA.—On the 26th, at noon, our travellers came to Sermoneta, which lies in a marshy unhealthful soil. In their way they passed by a place called the Three Taverns, where they say St. Paul was met by his friends as he was coming to Rome ‡. Sermoneta abounds in sulphur, which renders a very disagreeable smell; but in other respects it is pleasant enough, being situated on an eminence, amidst woods abounding with game and buffaloes.

SETIA.—About five miles from hence is situated the town of Setia, upon a hill. It was once the capital of the Volscians, and famous for its wine*, which is now very indifferent.

THE road runs along between the foot of the mountains and the great marsh called Palus Pontina, which was formerly covered with villages, as

The Austrian general immediately sent this intelligence to prince Lobkowitz, general Platz, and general Andreasi; informing them, that he was preparing to retire, with his booty and prisoners. Rolt's history of the general war, p. 333.

† After this the Austrian detachments united, and were supported by a large body of hussars,

who secured their retreat, which was effected by little interruption; and the Austrian generals returned to their camp, having brought in all their booty, together with their prisoners. Ibid.

‡ Acts of the apostles, chap. xxviii.

* Martial, lib. x. ep. 74; lib. xiii. ep. 172.

the Appian Way led through it §. Beyond Casa Nuovo the road bears to the left into a delightful valley, full of olive plantations, from whence is a continual ascent to Piperno, where our travellers arrived at night.

PIPERNO.---This town is seated upon an eminence, and was the ancient Pivernum, a city of the Volscians. The road is rough, and the town not commodious for travellers. From Piperno the road lies through a large wood of cork-trees, which is a kind of ever-green oak.

THEY entered upon the Appian Way †, which came out of the Pomptine marsh at an old Gothic tower, three miles before they came to Terracina, where they arrived on the 27th at noon.

TERRACINA.---This town also lies on a hill, and is the last in the papal dominions. It was anciently the Port Anxur, but at present it is a poor place, and badly inhabited; yet it is an episcopal see. On the outside of the great church are to be seen the ruins of a temple dedicated to Jupiter, consisting of a piece of a column and frieze; a specimen of excellent workmanship. There are the ruins of the haven of Antoninus Pius, from whence is a fine view of the sea to the right, which is near the road.

LUCAN has described the very road from Anxur to Rome, that Horace took from Rome to Anxur.

§ The name of this country, in Pliny's time, was Palus Pomptina; but, instead of twenty-three towns which stood there in his time, only a few houses scattered through the country are now to be seen. Plin. hist. nat. lib. iii. c. 5.

† Before we came to Terracina, we entered on the Appian Way. We saw it continued along a marshy ground on our right

hand, which would have been a nearer way than what we had come; but it is now unpassable, by reason of the condition of the marshes. Though in some places it be much broken, and the travelling over it very bad, in others it is wonderfully well preserved, notwithstanding it be computed to be near 2000 years old. Wright, p. 135.

It is not, indeed, the ordinary way at present, nor is it marked out by the same places in both poets †.

THE country in this neighbourhood, excepting some morasses, is very fruitful, and produces good wines. It exhibits several delightful gardens, and is interspersed with little groves of orange-trees, which grow in the open fields. Beyond Terracina are to be seen the ruins of the temple of Janus; the palaces of Julius Cæsar, Adrian; and other remains of antiquity.

THE same night, our travellers came to Fondi, the first town in the kingdom of Naples; where they shewed their passes, which they were obliged to get when they departed from Rome ‡.

† Anxur was planted on the mountain where we now see Terracina; and, by reason of the breezes that came off the sea, and the height of its situation, was one of the summer retirements of the ancient Romans.

O nemus, O fontes! solidumque madentis arenæ
Littus, et æquoreis splendidus Anxur aquis!

Mart. l. x.

Ye warbling fountains, and ye shady trees,
Where Anxur feels the cool refreshing breeze
Blown off the sea; and all the dewy strand
Lies covered with a smooth unsinking sand.

Addison, p. 117.

‡ In going from Rome to Naples, it is requisite to have a pass-port, which is given gratis by the imperial minister, or the cardinal agent; and in returning from Naples to Rome another pass-port must be procured. Keysser, ii. p. 340.

B O O K III.
THE KINGDOM OF
N A P L E S.
C H A P. I.

The SITUATION, EXTENT, REVENUE, POWER, and
GOVERNMENT, of this Kingdom.

THE kingdom of Naples is the south-east part of Italy, bounded by the Adriatic sea on the north-east, by the Ionian sea on the south-east, by the Tuscan sea on the south-west, and by the pope's dominions on the north-west. The extent is 240 miles in length from the north-west to the south-east; 160 in breadth where broadest, and 80 in the narrowest part. It is usually divided into four large provinces, called Terra di Lavoro, Abruzzo, Apulia, and Calabria †.

THE revenues of the crown amount to about a million sterling yearly, arising from a composition of the nobility and gentry for certain sums, in lieu of their personal services, from a duty on houses, and almost a general excise. The crown claims a power of taxing the nobility and gentry, and raising what forces the court thinks necessary; but the clergy are not taxed, as they grant a free-gift, which is proportionable to the taxes of the laity at least.

† It contains the old Samnium, Campania, Apulia, Lucania, and Brutium, with a little of Latium. Echard, p. 39.

THE dignified clergy and nobility of this kingdom are so numerous as to be computed at twenty-five archbishops, 125 bishops, 300 princes, dukes, marquisses, and earls. The clergy possess one third of the kingdom; the crown, the nobility, and gentry, the rest: but the peasants have scarce any thing they can call their own, being subjects and vassals to their respective lords, who are like sovereigns wherever they are proprietors of the soil.

As the nobility and gentry hold their lands by military tenures, they have a numerous militia; but these are seldom called out, for the king usually maintains 15,000 regular troops in time of peace, and can raise more than double that number in time of war.

THE king has a fleet of armed gallies, and a few men of war, but unworthy the name of a fleet.

THIS country abounds with all kinds of grain, fruit, herbage, flax, and wine in the highest perfection. It also produces alum, vitriol, sulphur, rock-chrystal, marble, and several sorts of minerals. The wool is excellent, both for strength and fineness. Silk is produced in such plenty, that vast quantities of it are annually exported. Here are to be seen some of the finest herds and flocks in the world; and Neapolitan horses are highly esteemed throughout all Europe. Calabria is famous for its manna, and produces good saffron, which grows also in other parts of the kingdom.

THOUGH they abound in silk, that manufacture is not great, as they send most of it abroad unwrought. Besides, all the merchandize of this rich soil is carried abroad in foreign shipping, because they have few merchants or ships of their own, the proprietors of the lands selling the produce of their respective estates to foreigners.

MANY of the natives are of Spanish extraction, which induces them to follow the Spanish modes, and cloath themselves in black.

BEFORE the establishment of the Roman republic in Italy, that part of it now called Naples consisted of many independent towns, principally inhabited by Grecian colonies, which were all gradually subdued by the Romans: and the Carthaginians, who had made some settlements there, being afterwards expelled Sicily, that island was also subdued, and became a Roman province. But, on the decline of that empire, in the fifth century, the eastern emperor possessed himself of one part of Naples, and the Goths of the other. The Lombards dispossessed the Goths of their part, and remained masters of it until they were expelled by Charlemagne, about the year 800. The Saracens subdued a great part of Naples in the ninth and tenth centuries; but they were driven out again by the pope, with the assistance of other christian powers: in which service Tancred the Norman, and his twelve sons, had so principal a share, that great part of this kingdom was given them by the pope. Robert, the son of Tancred, was created duke of Apulia and Calabria, by the German emperor; and Roger, the son of Robert, was made king of the Two Sicilies, comprising Naples and Sicily. The heirs of Tancred enjoyed this crown to the year 1166, when they disobliged the pope, who introduced the earl of Anjou and the French, and his posterity were kings of Naples and Sicily until they were dispossessed by the Spaniards in 1504 †. The kings of Spain continued sovereigns of Naples to 1707, when the Spaniards were expelled from thence by the Impe-

† Frederick, emperor of Germany, was crowned king of Naples by pope Honorius III. in 1218; and John, descended from Baldwin, king of Jerusalem, gave one of his daughters in marriage to that emperor, and the title of that kingdom in dower with her; and from that time, whoever is king of Naples has that title annexed. Machiavel's history of Florence, p. 12.

rialists, and Naples was confirmed to the emperor Charles VI. by the treaty of Utrecht, in 1713.

UPON the breaking out of the war, on account of the Polish election in 1733, France, Spain, and Sardinia, united against the emperor, which entirely changed the face of affairs in Italy. The king of Spain had obtained all he could pretend to in right of his queen, and began to revive the claims which he renounced in right of his crown. While the French and Piedmontese attacked the Imperialists in the Milanese, the infant Don Carlos, the king of Spain's second son †, in March 1734, penetrated through the Ecclesiastical dominions with a Spanish army, commanded under him by the count de Montemar, and arrived on the frontiers of the kingdom of Naples. The count de Visconti was then viceroy for the emperor, whose troops were defeated at Bitonto. Don Carlos, duke of Parma and Placentia, and hereditary grand prince of Tuscany, became king of the Two Sicilies, in virtue of the cession made to him of his father's rights; which rights, however, he had renounced in favor of the emperor. The new king constituted the duke de Montemar viceroy of Sicily, who soon conquered that island; and Don Carlos was crowned at Palermo, as he had been at Naples where he afterwards kept his residence. In 1738 he married Mary Emilia Christina, daughter of Augustus III, king of Poland, by whom he had a numerous issue ‡.

UPON

† He was son of Philip V. king of Spain, by his second wife the princess Elizabeth Farnese, niece and heiress to the late duke of Parma. He was born the 20th of January, 1716, and was crowned king of the Two Sicilies in July, 1735.

‡ Don Carlos succeeded to the crown of Spain, on the death of his brother-in-law Ferdinand VI.

in 1759. His eldest son Don Philip was then thirteen years of age, and was formally deprived of the succession to the crown of the Two Sicilies by an act of abdication and settlement, dated at Naples, Oct. 6, 1759, and signed by his father, in favor of his third son, and in prejudice to the natural right of the elder. It was thereby declared, That, "according to the

UPON the whole, the kingdoms of which this prince is possessed are in themselves as rich, fruitful, and happily situated, as even the most ambitious monarch could desire. They abound, not only with all the necessaries of life, but with a variety of useful commodities that might serve the purposes of an extensive commerce, for which both kingdoms were formerly famous, and for the carrying on of which they are furnished with capacious and convenient ports. His subjects are numerous, and might be rendered industrious; but the prerogatives of the crown are of such a nature, the authority of the nobility over their vassals so exorbitant, and, above all, the power and property of the clergy so excessive, that there are hardly any countries where the generality of the people are more dissolute in their morals, or more wretched in their circumstances: which is the true reason that, in the midst of so many natural advantages, the crown of the Two Sicilies is regarded in so uninteresting a light, confirmed by that impunity with which both its commerce and coasts are insulted by the corsairs of Barbary.

the spirit of the treaties of this age, Europe required that the sovereignty of Spain should be separated from that of Italy, when it could be effected without transgressing the rules of justice: That the prince royal had neither the principles of reason, reflection, or judgment; and, as he had been in that state ever since his infancy, he was not only incapable of any act of religion or reason, but there was not even the least shadow of hope that he could ever acquire

the use of his faculties." For these reasons the king his father, before his departure for Spain, conferred the succession of the crown of the Two Sicilies on his third son Don Ferdinand, who was born the 11th of January, 1751, and was thereby constituted king of the Two Sicilies, with a regency to act during his minority, which was to expire at the age of sixteen; and the crown was limited to the male descendants.

C H A P. II.

FROM THE TOWN OF

T E R R A C I N A

TO THE

C I T Y O F N A P L E S.

THERE is a fine forest of bay-trees, and an open gate through an old wall called Porticillo *, between Terracina and Fondi, which is the boundary between the Ecclesiastical state and the Neapolitan territories. Fondi is a poor town, in a marshy, unwholesome situation; but as the Appian Way goes all along it, care is taken to keep the streets of the town well paved. It was burnt by the famous Barbarossa, who ransacked the place, and carried away the principal inhabitants as slaves to Algiers.

ON the 28th of March, at noon, our travellers arrived at Mola, about eight miles from Fondi, through a good road, between fine hills covered with

* After travelling sometime, partly on level, and partly on rising grounds, we came at last to an old wall, fortified with a no less ancient tower, which divides the pope's dominions from the kingdom of Naples. The place where it stands is not more than three miles from Terracina, and called Portello. We here see a large square pile, with a piece of marble fixed in it, containing a Latin inscription, which implies to the

traveller, that "Here are the boundaries of the kingdom of Naples: that, if you come as a friend, you will find every thing to your mind in this country; all bad customs being abolished, and good laws established, under the reign of the Catholic monarch Philip II. and the administration of the duke of Alcalá, viceroy of Naples, in 1568." Blainville, vol. iii. p. 215. Wright, p. 136.

olive-

olive-trees. Their baggage was searched at this place, which is supposed to be the ancient Formiæ in Campania; though it is now of little consequence. It is situated near the sea, where is a custom-house, and a beautiful garden. The ruins of a palace are to be seen in this neighbourhood, which is said to have belonged to Cicero, who was murdered as he went from hence by Popilius Læna. The port between Formiæ and Cajeta has been always understood for that into which Homer brings Ulysses and his friends, where they were affrighted with the gigantic Læstrygons †.

OPPOSITE Mola lies the town of Gaeta, the fortress of which is about three miles from Mola, and by water is an hour's passage; so that many travellers go over the gulph to visit that place, which was formerly called Cajeta, who, as Virgil tells us, died and was buried here ‡. This town is situated on a rock, which on the sea-side seems inaccessible. It has some tolerable buildings, particularly the cathedral, in which are some good paintings, and the steeple is reckoned a great curiosity: besides, they here shew a pillar, which they pretend belonged to

† Odyss. x.---Mola is a very middling town, raised on the ruins of the ancient Formiæ, situated on the sea-shore, and in a very pleasant country, both for fertility and the temperature of the air; which happy situation has often been celebrated by the poets of old, particularly Martial.---We are told by ancient authors, that Scipio Africanus resided at this Formianum, as Cicero calls it in his letters to Atticus.

‡ Tu quoque litoribus nostris, Æneïa nutrix,
Æternam moriens famam, Cajeta, dedisti.

And thou, O matron of immortal fame!
Here, dying, to the shore hast left thy name:
Cajeta still the place is called from thee,
The nurse of great Æneas' infancy.

Dryden.

His Sicilian majesty put his queen here for safety before he joined his army at Velletri, in March 1744, when the Austrian general published a manifesto to induce the Neapolitans to revolt. Kolt's history of the war, vol. iii. p. 321.

the

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the temple of Solomon. Close to the town is a high hill, on which stands a castle called Rowland's*, formerly a temple. At the back of the town, towards the sea, is a large rock of marble, which was split by an earthquake, and, as they would have you believe, at the time of the crucifixion of our Saviour. You can walk through the division of the rock, at the end of which they have built a chapel†. At the fort they shew an effigy of Charles, duke of Bourbon, who was shot in storming Rome in 1527. His body was embalmed, and sent to Gaeta, where, by the generosity of the count de Prampero, this monument was repaired in 1715. In the great church is an ancient vase, with a bas-relief of a bacchanalian; and an inscription, intimating that Salpion, the Athenian, was the sculptor. At the great altar is the martyrdom of St. Erasmus, finely painted by Paul Seracene, of the school of P. Veronese; and another piece by Luca Holland.

ON leaving Mola they passed the river Garigliano, anciently called the Liris, which was the boundary of Latium. It was on the banks of this river that Pyrrhus, king of Epirus, gained his first victory over the Romans, in the year of Rome 473. They saw a great number of buffaloes here, and then quitted the Appian Way. About eight miles from Mola are the ruins of the ancient Minturnæ, where still remains part of an old amphitheatre and aqueduct. At night they came to the Hosteria of St. Agatha, near Sezza, which was one of the chief

* On a fortified eminence is to be seen Rolando's tower, or rather an ancient mausoleum of Lucius Minutius Plancus. Keyss. v.ii. p. 342.

† On the Monte della Trinita the Benedictines have a church, near which is to be seen a rock, with a large cleft, reaching from the summit of it down to the bottom of the sea: but whether this disruption of the rock happened miraculously at the time of our Saviour's passion is another question. Ibid. p. 343.

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towns of the ancient Volsci, after they were expelled the other of that name by Tarquin I.

On the 29th, they came to the town of New Capua, situated on the river Vulturnus *, famous for the rapidity of its current, as that of Liris was for its gentleness. The city now called Capua is not the celebrated one of that name among the Romans, but is built out of its ruins, about two miles distant from it, which is well worth going out of the road to see, as there are several venerable ruins of ancient temples, and other fine pieces of architecture, which give the spectator some idea of that haughty city †, reckoned the greatest in those ages next to Rome and Carthage; but the principal remains are an arch, which was one of its entrances, and a great part of an amphitheatre. It was situated in one of the finest countries in the world, and deservedly called Campania Felice, the most fertile and delicious spot in all Italy.

MODERN Capua is now a small town, fortified with a rampart, and makes but a very indifferent appearance. The streets are narrow, dirty, ill paved, and thin of people ‡. There is but one inn in the

* Vulturnusque rapax. Claud.

Vulturnusque celer. Luc. l. ii. 28.

--- Fluctusque sonorum

Vulturnum --- Sil. Ital. l. viii.

The rough Vulturnus, furious in its course,

With rapid streams divides the fruitful grounds,

And from afar in hollow murmurs sounds. Add. p. 117.

† It was the ancient Capua which enervated Hannibal's army after the battle of Cannæ.

In primis Capua, heu! rebus fervere secundis

Inconsulta modum, et pravo peritura tumore. Sil. Ital. l. viii.

But chiefly Capua, Capua, doom'd, alas!

By her own pride and insolence to fall. Add. p. 120.

‡ Had old Capua been in no better condition, and not more alluring than the present, Rome must have been undone; for Hannibal would not have been invited by luxury and a multiplicity of pleasures to make any stay here, nor would his army have been intoxicated and softened by its delights. Blainville, iii. 222.

town,

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town, and that a very sorry one; yet it was made an archiepiscopal see by pope John XIII. No city in Italy, Rome excepted, contains a greater number of ancient inscriptions, and which were undoubtedly brought here from the old city. A statue of King Charles II. of Spain, is erected in the market-place, with a long inscription under it, full of adulation. The archbishop's palace, and the town-house, are fine buildings. The cathedral is chiefly remarkable for containing several beautiful paintings by Solomini, the Neapolitan*. The font is a sarcophagus of verd antique; and in the subterraneum of the church is a dead Christ, in white marble, which is an excellent piece of workmanship. The Dominican church is also remarkable for some good pictures. The ceiling in the church of the Novinciata is painted by Hannibal Caracci, but not of his best manner; and there are some pieces by Solomini.

THE distance from New Capua to Naples is sixteen miles, half-way between which is a small city called Averfa, sweetly situated. It was formerly inhabited by the Osci, and called Attella; but received its present name from the Normans, who settled there, with a strong aversion to the Capuans. It is an episcopal see, and holds only of the pope. The only things remarkable in it are the church of the Annonciada, and the great hospital. The town is surrounded with an old wall, and, in proportion, seems more populous than Capua. Its vino asprino is delicious, and its macaroni are highly esteemed.

THE whole face of the country between Capua and Averfa is equally, and in the highest degree fruitful and pleasant. It abounds in all things necessary

* F. Solimea, commonly called Solymini, was esteemed the completest master in Italy. He painted in 1689, and was esteemed the completest master in Italy in 1721. Wright, p. 151.

to life, and even to luxury; as wood, corn, wines, fruits, and garden-stuff of every kind, and of a delicious taste. No wonder, therefore, that the old Romans were so much enamored with Campania Felix, where we see, among many other pleasing objects, trees loaded with fruits and grapes; particularly mulberry-trees, whose leaves are the natural food of silk-worms, which breed and thrive here to admiration. The pasture and arable lands are beautiful and rich; so that the antients might well call it, by way of eminence, *Campi Stellati* *. As they advanced towards Naples, they found the road more and more beautiful, 'till they entered that metropolis by the Capuan gate†, on the 29th at night at night.

LUCIUS FLORUS, lib. i. c. 16, has given a most agreeable account of the whole Campania, which he says is the most beautiful region, not only of Italy, but even of the whole world: "Nothing more mild and gentle than its air; it blooms with flowers twice a year; nothing more fertile than its soil, where Ceres and Bacchus contend for victory; nothing more hospitable than its shores; here are those noble harbors, *Cajeta*, *Misenus*, and *Baiæ* steaming with its hot baths, and the bays of *Lucrinus* and *Avernus*; here are mountains cloathed with vines, *Gaurus*, *Falerinus*, *Massicus*, and *Vesuvius*; here are maritime cities, *Formiæ*, *Cumæ*, *Puteoli*, *Naples*, *Hercula-*

* The road from Capua to Naples lies through as fine a country as eye ever beheld. The causeway, though of a much later date than the *Via Appia*, is not at all inferior to it; and in many parts, the rows of trees planted on each side of it form a fine vista of above a mile in length. The country on each side is diversified with corn-fields, gardens, and vineyards; and the vines climbing up the lofty trees, interwoven with their

luxuriant branches, form a kind of natural festoons. *Keyfl. ii. 348.*

† Mr. Addison, p. 115, says the greatest pleasure he took in his journey from Rome to Naples was in seeing the fields, towns, and rivers, that have been described by so many classic authors, and have been the scenes of so many great actions; for the whole road is extremely barren of curiosities.

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neum Pompeii, and Capua, the head of all, formerly ranked with Rome and Carthage in reckoning up the three greatest cities."

C H A P. III.

A GENERAL DESCRIPTION OF THE

CITY of NAPLES;

I T S

SITUATION, EXTENT, DIVISIONS, and STRENGTH;

With some R E M A R K S.

THIS metropolis lies in 15 degrees of east longitude, and 41 degrees 20 minutes of north latitude. It is a noble city, with fine outlets, and makes a beautiful appearance towards the sea. It is very extensive and populous: some reckon the number of inhabitants to be near 700,000; others say but half that number, which is the best account. The walls are mostly faced with a hard black stone, called Piperno, and are eighteen miles in circuit; but there are near twenty suburbs included. It is most delightfully situated on one of the finest and most spacious bays in the world, being near 100 miles in circumference*.

It

* Before we come to the description of this city, it may not be improper to make some preliminary observations concerning its origin and history. If we may credit Diodorus Siculus, Hercules was the true founder of Naples; which was likewise the notion of Oppian. Others say it was built by the Phœceans; and others

again, by Ulysses, who named it Parthenope. It was called Neapolis, or the New City, to distinguish it from the remains of the old one, situated on the neighbouring hill, and called Palæopolis, or the Old Town. It is very probable that Naples existed many centuries before Rome itself, since Ovid asserts that Æneas sailed in sight

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It is observed of this city, that though Rome and Florence may excel it in the magnificence of their churches, palaces, and other public edifices, yet their streets and private houses are generally mean and contemptible, if compared to those of Naples, where the buildings are more uniform and regular, and almost all the houses built in a grand manner; the streets long, strait, spacious, and very well paved, with stones a foot and a half square, picked with a tool to prevent the horses from slipping. The street named Toledo excels most in Europe for its length and breadth. The tops of the houses are flat, covered with a hard dry plaister; and some are surrounded with ballusters, whereon the inhabitants walk in the summer evenings to enjoy the benefit of the refreshing breezes.

THE city is built on the gradual ascent of a hill, resembling an half-moon, with the fine bay before it, which situation is one of the most pleasant that can be imagined. To the east of it is the plain leading to Vesuvius, and the burning mountain itself; to the west, the hill whereon the castle of St. Erasmus stands; the Tyrrhenean sea, to the south, forms the gulph which washes it; and to the north are a great number of fruitful and agreeable hills, which entirely shelter it from the north winds*.

ANOTHER considerable ornament of this city is its many squares, most of which are embellished

fight of Parthenope in his way to consult the Cumæan sybil. It was originally of an oval figure, and enlarged at several times by the emperors Augustus, Adrian, and Constantine; afterwards by Belisarius, pope Innocent IV. Charles I. and II. and Ferdinand, kings of Naples; and lastly under the empire of Charles V. by his viceroy Don Pedro, of Toledo, in 1537.

* The bay of Naples is called the Crater by the old geographers, probably from this its resemblance to a round bowl half filled with liquor. Perhaps Virgil, who composed here a great part of his *Æneids*, took from hence the plan of that beautiful harbor which he has made in his first book; for the Lybian port is but the Neapolitan bay in miniature. Addison, p. 125.

lished with magnificent fountains; but the finest is that of Medina, opposite the new castle: the upper basin is supported by three Graces, and on the top stands a superb Neptune, attended by several other figures, all ejecting water, which makes a very grand appearance. The fountain in St. Lucia is by Giovanni di Nola; and that in the street adjacent is by Cosmo Fanfego. Both are of an elegant architecture, and adorned by good pieces of sculpture. A fine aqueduct supplies the city with water from the foot of mount Vesuvius. The place which was formerly the greatest reservoir of these waters is, at present, known by the name of Seggio di Nilo; where is an antique statue of the river Nile, represented under the figure of an old man sitting on a crocodile, with boys playing about him: but it appears by the in-

Est in secessu longo locus: insula portum, &c. Æn. i. v. 163.

Thus translated by Mr. Dryden:

"Within a long recess there lies a bay;
An island shades it from the rolling sea,
And forms a port secure for ships to ride.
Broke by the jutting land on either side,
In double streams the briny waters glide
Between two rows of rocks: a sylvan scene
Appears above, and groves for ever green."

The gulph is confined by the two promontories of Misenum and Minerva. According to the most exact calculations, the whole city, without the walls, is nine miles in circumference; and, including the seven suburbs, about eighteen. The names of these suburbs are Di S. Maria de Loreto, Di S. Antonio Abbate, Di S. Maria delle Vergini, Di S. Maria della Stella, Di Giesu Maria, Di S. Maria del Monte, and Di S. Lionardo, or Chiaja. Blainville, iii. 231.----One of the pleasantest parts of the city is the suburb commonly called Chiaia, but more properly Piaggia, or the

Strand, from its proximity to the sea-shore. The coolness of the air, the agreeableness of the prospect, the extent of the area, and the freedom from dust, make it the evening resort of the quality; so that it is no uncommon thing to see some hundreds of coaches here: but on these occasions persons of different sexes never ride together in the same coach. Nothing can be more delightful than the gardens to the right hand on the hill, adorned with walks of orange, cedar, and palm trees, and a profusion of the most beautiful flowers. Keyss. ii. 377.

scription that the head is modern. The statue of Jupiter Terminalis is another antique, and stands near the arsenal. It was dug up at Puzzuolo, and erected here by the duke of Segovia.

THE arms of Naples are a horse, which king Charles ordered to have a bit in his mouth, as an emblematical representation of his taming the Neapolitans.

THIS city is divided into nine large wards, which are subdivided into twenty-nine rioni, containing upwards of 300 churches, about thirty of which are incredibly magnificent.

BESIDES walls, towers, and fortifications, Naples is defended by three very strong castles; that of St. Erasmus, the New castle, and the Egg castle. The first commands the city and suburbs, the second defends the castle, and the third projects into the sea. But these castles are of no defence against a maritime force, as was particularly seen in the year 1742, when vice-admiral Matthews detached commodore Martin with a small squadron † to the bay of Naples, to communicate to his Sicilian majesty a message from the king of Great-Britain, which was, "That, as his Britannick majesty was in alliance with the queen of Hungary and the king of Sardinia, and the king of the Two Sicilies having joined his forces with those of Spain, in declared war with England, to invade the queen of Hungary's dominions, contrary to all treaties; he, the commodore, was sent to demand,

† The Ipswich, Panther, Oxford, Feverham, and Dursley galley, with four bomb vessels, and four tenders. Rolt's hist. of the war, vol. ii. p. 78.-----If a war should break out, the town has reason to apprehend the exacting of a large contribution, or a bombardment. It has but seven gallies, a mole, and two little castles, which are capable of hin-

dering an enemy's approach. Besides that the sea which lies near it is not subject to storms, has no sensible flux and reflux, and is so deep that a vessel of burthen may come up to the very mole. The houses are flat roofed, to walk upon; so that every bomb that fell on them would take effect. Addison, p. 123.

That the king of the two Sicilies should not only immediately withdraw his troops from acting in conjunction with those of Spain, but that his Sicilian majesty should, in writing, promise not to give them any further assistance of any kind whatsoever." And the commodore was further ordered, "That if his Sicilian majesty should refuse to comply with this message, that then he should make the necessary dispositions to bombard the city, and enforce his demand by the force of arms." The commodore proceeded on his command, and on Sunday morning, the 8th of August, appeared with his squadron in the bay of Naples. At the approach of such warlike ships the inhabitants were in the greatest dread and consternation. The squadron did not come to an anchor before the city till four o'clock in the afternoon: and some hours before that, the duke of Montecallegre, the secretary of state, sent to Edward Allen, Esq; the British consul, to desire him to go aboard the commodore, to know whether they came as enemies, the appearance seeming hostile; but said, that his Sicilian majesty would be glad to receive them as friends, desiring nothing more than the amity of his Britannick majesty. The consul went on board the commodore, who communicated his orders to him, and appointed captain De l'Angle to deliver the message to the king. The captain and consul went to the secretary's office at five o'clock. The king was then at church; but the duke of Montecallegre received the message, and told them that when the king returned he would give the answer. Accordingly, at night, the duke came down from the king in council, and told them the demand would be complied with, and in writing, as required; but desired to have some answer also in writing, importing, that upon such a compliance no hostilities should be committed on either side. Captain De l'Angle and the consul returned on board the commodore

modore with general Bourke, who was sent by the king to desire this answer : but the commodore said his orders were absolute, and did not authorize him to give any answer ; but that he expected a compliance in an hour after the consul and captain had been on shore, where they both returned with general Bourke, and delivered the answer from the commodore to the duke de Montecallegre. It was two hours past midnight when the consul returned on board, and the commodore was so far satisfied as to promise he would not commence any hostilities ; and in the morning a letter was written in the exact words required *, upon receipt of which the commodore ordered all the ships to prepare for sailing. They were under sail before night, and out of sight next morning, having been only twenty-one hours in the bay ; whereby the inhabitants, who had all been in the greatest alarm and confusion imaginable during the negociation, were relieved from their terror and anxiety of a bombardment.

ALL the inhabitants of this city are divided into Titolati, Nobili de Seggio, Nobilita fuori de Seggi, Civiltà and Plebe. To the first order belong the princes and nobility : to the second belong all the natives of the country, with all strangers settled at Naples, and living in a noble manner ; in the third are ranked doctors in all sciences, lawyers, notaries,

* The letter was as follows :
Naples, Aug. 20, N. S.

" Sir,

" THE king had already resolved, and given orders, that his troops which are joined with those of Spain, should withdraw, in order to the defence of his own dominions. His majesty commands me to promise you in his name, that he will forthwith repeat his orders, that his troops, withdrawing from the Romagna, where

they are at present, shall immediately return into this kingdom ; and that he will not, in any manner whatsoever, either aid or assist those of Spain any more in the present war in Italy.

Signed,

The marquis of Salas,
Duke of Montecallegre.

" To captain William Martin, commander of the English squadron."

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officers belonging to the several courts of judicature, physicians, bankers, jewellers, goldsmiths, silk-merchants, and bookfellers; the fourth class comprehends all the other inhabitants whatever.

THE officers in the service of this kingdom are distinguished, from the ensign to the colonel, by the heads of their canes, from a plain one to those of silver and gold. Their pay is small, a captain having but 300 dollars a year. No officer can marry without the king's consent, in order to prevent their marrying below their rank; and, they say, his majesty is very strict in his enquiries before he grants the lady the request; for it is she that must ask the permission.

THE women and children here do not look so healthy as in other parts of Italy, though this climate is the most famous in Europe for establishing health. A great number of women are observed to have wens in their throats, which some ascribe to the great quantity of cold or snow water they drink in the summer.

If Naples is not above half as big as Paris or London, yet it hath much more beauty than either of them. The town is well supplied by daily markets; so that provisions are ever fresh, and in great plenty. The wine is the best in Europe, and both the fish and flesh are extremely good. It is scarcely ever cold in winter, and there is a fresh air comes both from the sea and the mountains in summer*.

THE Cardinal's Hat, and the Three Kings, are reckoned the best inns in Naples, at which houses the English gentlemen commonly lodge. The apartments are indifferent, but the accommodations extremely good, and the cooks generally excellent. The following are some precautions which may be

* Burnet, p. 164,

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of service to travellers. If any gentleman intends to make a considerable stay here, the best way will be to take a ready-furnished lodging in or near the Piazzo de Castello, from whence there is a beautiful prospect of the sea. It is a fine open place, with several good inns near it, from whence provisions may be had well dressed, and sent hot at any time. As to wine, there are many eminent merchants who have noble cellars, and very cool, where variety of wines may be had exceedingly cheap: for three shillings and three-pence a barrel of excellent wine, containing nine gallons, may be bought. This hint will be of service to those who chuse a private apartment of their own, rather than a public inn. Strangers should be very careful in their transactions with the lower class of people, who have the art of deceiving in a superlative degree. Here are also a parcel of fellows who speak a little broken English, and will offer their services as guides, or valets: but the Neapolitans of this class exceed their fraternity in all other places in knavery.

THE inhabitants of Naples have been always very notorious for leading a life of laziness and pleasure, which some thinks arises, partly out of the wonderful plenty of their country, that does not make labor so necessary, and partly out of the temper of their climate, that relaxes the fibres of their bodies, and disposes the people to such an indolent humor. Whatever it proceeds from, we find they were formerly as famous for it as they are at present. This was perhaps the reason that the ancients tell us one of the sirens was buried in this city, which thence received the name of Parthenope †.

O 3

CHAP.

† It has been justly celebrated by the ancient poets, particularly by Silius Italicus:

Parthenope non dives opum, &c.

Lib. xii.

“ Here wanton Naples crowns the happy shore,
Nor vainly rich, nor despicably poor.

C H A P. IV.

THE PRINCIPAL

BUILDINGS IN NAPLES;

ITS

CHURCHES, and CONVENTS; PALACES, CASTLES,
and CATACOMBS:

With some R E M A R K S.

THE churches and convents of Naples are excessively rich and fine, for the profusion of marble to be seen in them is scarcely to be imagined; but the disposition of it in the incrustations is not so judicious as in the churches of Rome.

CHURCHES.—I. The duomo, or cathedral, is a fine ancient building, dedicated to St. Januarius*; and in one of the chapels is the tomb of that saint, who was bishop of Benevento, and is called the protector or patron of this city. They say he was murdered, and that some of his blood is preserved in a glass vial. They also pretend to have his head inclosed in a silver case, exactly resembling the head; and, when put near the vial, the concreted blood soon liquifies.

The dome is exceedingly rich in all sorts of ornaments of sculpture, painting, and gilding, as well as marble. The cupola is painted by Lanfranc, and

The town in soft solemnities delights,

And gentle poets to her arms invites:

The people, free from cares, serene and gay,

Pass all their mild, untroubled hours away.”

Addison, p. 130.

* To the assumption of the virgin Mary. Keyfl. vol. ii. p. 389.

the

the corners under it by Dominichino. The same is done in the chapel of St. Januarius; and the altarpieces under the angles, and over the great altar of the chapel, are entirely by Dominichino, which are esteemed fine. The steps up the ascent to the high altar are of white marble, and adorned on the sides with curious basso-relievos. Fronting the altar are two pillars of red jasper, twelve feet high without the pedestals, which are of verde antico. On the right hand, near the high altar, is another beautiful altar, of Florentine work, and its tabernacle is set with the finest gems. Other parts of the church are painted by Lucca Jordano; with a great number of beautiful figures of profuse invention.

THE foundation of this church was laid by Charles I. king of Naples, to whom a monument is erected near the great door. There is also the monument of Andrew, king of Naples, who was strangled by the intrigues of his queen Joanna, in 1345, when he was but nineteen years of age.

2. *GIESU NUOVO*, or House of the Jesuits, has the most splendid church of all those belonging to that order in Italy, and is full of rich and magnificent ornaments. It is 250 palms long, and 200 broad, supported by six pilasters of a prodigious size, and incrusted with porphyry and other beautiful marble. The ceiling of the nave is painted by Cavalier Massino and Bellisario. The cupola was painted by Lanfranc, and was the largest in all Naples, but was almost all destroyed by an earthquake in 1688; however, the angles are preserved, where the four evangelists are represented. The high altar, and two others, are amazingly magnificent, on account of the beautiful marble of different kinds, the statues and paintings, as also for the architecture, which is by Cosimo. Formerly, in the Tribuna, hung a large picture of St. Joseph with the child Jesus in his arms, and a group of angels, by Francisco di Maria,

a Neapolitan : but this is removed into the vestry, and its place supplied by one which far surpasses it, of an infant Christ, and his parents, by Arnato. There are two chapels beautifully painted by Lucca Jordano, or Giardano, who has great harmony in the color of his draperies, each reflecting into the other. The Trinity chapel has a picture by Guercino, with some in fresco by Bellisario †.

THE House is proportionably spacious, commodious, and richly adorned in every part. The gardens are extremely pleasant, and full of fountains. The infirmary and laboratory are grand, and furnished with all manner of necessaries. The library is well supplied ; but there are few manuscripts, and those chiefly in the Chinese language.

3. S. Maria Nuovo has a ceiling adorned with such fine paintings and gilding, that it passes for one of the most beautiful churches in Naples. The paintings are by L. Jordano and Solomini ; but those of the latter not near equal to the former. The high altar, adorned with statues, and a miraculous image of the Virgin, are by Cosimo ; and the other, with the cupola, were painted in fresco by Simon Papa. In the chapel of the Madonna della Grazia, the pallioto and all the ornaments of the altar are of silver ; and the robe in which the Virgin is dressed is almost entirely covered with pearls, diamonds, rubies, and other jewels. In that of the Graziani is a statue of Christ, in the same attitude as he was shewn to the Jews by Pilate ; or an ECCE HOMO, inimitably cut in wood by Giovanni da Nola ; who has also there a crucifix, which is highly esteemed. Here is a St. John Baptist by Bernini, and some other statues by Cosimo. Among the most

† The new church of the Jesuits, that of St. John the Apostle, and that of St. Paul, are surprisingly rich. Burnet, p. 159.

excellent pictures are a St. Michael, by Michael Angelo; a crucifix, by Marco da Siena; an epiphany, by Spagnolet; and a nativity, by Bassano.

THE Capella del Beato Guicobbo della Marca is also worth observation; for it is as large as a small church, and was built by order of the renowned Gonfalso of Corduba. Here are some fine monuments; one in honor of Urban VI. who was a Neapolitan; and another to the memory of Amida, son to a king of Tunis, who turned Christian, and was baptized by the name of Don Carlo d'Austria. Odet de Foix, who besieged Naples by order of Francis I. has a monument erected to his memory in this chapel; and so has Peter, of Navarre, who first invented military mines. Both of these monuments were erected by the nephew of the great Gonfalso; which speak a true greatness of soul, as it was an honor paid to his enemies.

4. S. Donna Regina, or S. Maria di Donna Reina, was built by queen Mary, wife of Charles II. king of Naples. On the high altar are two silver statues as big as the life; and here are some fine paintings by Solomini; as also by L. Jordano, the last of his works, and not quite finished; the subjects are the marriage at Cana, and Christ preaching on the mount.

5. S. Philip Neri† is very beautiful, and was built by the celebrated architect Dyonisio Bartolomeo. The roof is not arched, but finely decorated with sculpture and gilding. The high altar and chapels

† With regard to the churches of Naples in general, the facades or fronts of few of them are beautiful. That of St. Philip Neri is, doubtless, one of the most regular; it is all built of fine Carrara marble, of the Corinthian order, and raised after the plan of Bartolomeo: as also the house of the fathers of the Oratory, to whom this church belongs. The congregation of these priests was settled at Naples in 1596, by Francis Taruggi, disciple to St. Philip Neri, first founder of this congregation at Rome, Blainville, vol. iii. p. 341.

are prodigiously magnificent, enriched with fine statues and elegant pictures. Over the great door is a capital piece in fresco of Christ driving out the money-changers : it is by L. Jordano ; and under it is written, A. D. 1684. On the right hand, at the side of an altar, is a madonna in the clouds, and St. Jerom below, by Correggio. There is scarce an altar in this church which is not adorned with the works of the most eminent sculptors and painters ; so that it may be ranked among the greatest curiosities of Naples.

6. S. Nicoli di Charita has a fine altar-piece, by Paolo Mathei.

7. S. Teresa della Scalzi has a madonna over the great altar, by L. Jordano ; and two other pieces, by Giacomo del Po.

8. SANTO Liorio, at a convent of nuns, is prettily adorned. Here are several of the best paintings by L. Jordano, and his own portrait is in one over the great door. There are two large pieces, finely colored, in the third chapel on the right hand.

9. S. Paulo Maggiore stands where anciently was a temple of Castor and Pollux ; part of which still remains, and serves as a portico to the present church. The pillars are of the Corinthian order, fluted, noble, and magnificent. The ceiling is finely painted by the cavalier Maffimis ; and there are two good pieces in the sacristy by Solomini, or F. Solymea, done in 1689 : the one is the conversion of St. Paul, and the other the story of Simon Magus †.

10. St. Severino is a beautiful church, belonging to the Benedictines, in which are many capital

† See Wright, p. 151. Blainville, iii. 344. --- S. Paulo Maggiore, by an inscription formerly on the facade, which was demolished in 1688 by an earthquake, appears to have been originally of Castor and Pollux, and built by Julius Tarsus, a freed-man of Augustus, and procurator of the sea-coast about Naples.

pictures by different masters. The ceiling is by Bellisario, who is buried in the church, where are a great number of monuments adorned with statues, and particularly one to the memory of three youths of the Severino family, who were poisoned by their uncle: their statues are by the celebrated Giov. da Nola. Some of the pictures are by Marco da Siena, Andrea de Salerno, and Criscuolo. The portraits on both sides of the church, of the kings, popes, and other illustrious persons of the Benedictine order, are by Zingaro, a Venetian, whose real name was Antonio Solario, and lived about the year 1495. The marble pavement has a troublesome sort of finery of coats of arms in basso-relievo rising above it.

THE large Benedictine convent, to which this church belongs, maintains eighty monks, and consists of four spacious courts, with cloisters round them. In one of these is the life of St. Benedict, painted by Zingaro, who has drawn his own portrait among the spectators. There is a good library, in which are some valuable manuscripts.

II. MOUNT Olivet is a magnificent church, though built in the old taste. The ceiling is painted all over and gilt: the choir is also finely painted in fresco by Simon Papa; with one piece representing the purification, by Vasari. The chapels are in a more modern taste of architecture; and in that of the Origlia family is an assumption, esteemed the masterpiece of Penturchio, disciple to Perugino. Here is also a fine representation, in terra cotta, or clay burnt, of a dead Christ, the Virgin Mary in a swoon, the other Mary's, Nicodemus, Joseph of Arimathea, and two other figures; they are the ritrattos of Alphonso II. king of Naples, his son, and other persons†: the whole highly esteemed, and done by Modavino

† The assistants represent several eminent men then living: Nicodemus is personated by Giovanni Pontano, Joseph of Arimathea by Giacomo

Modavino of Modena, an ingenious sculptor, who lived about the middle of the fifteenth century. In the Terranuova chapel is a beautiful marble altar, by Benedetto da Majano, an eminent Florentine sculptor of the fifteenth century. The basso-relievo representing the nativity of Christ, in the chapel of Amalfi, is esteemed a fine piece; which is attributed by some to Donatello, and by others to Rosellino of Florence. Among the statues there is one of St. Anthony, of Padua, in beautiful white marble, by Santa Croce; and another of St. John the Baptist, by Giovanni di Nola. This last statue is of such exquisitely fine marble, that it rings like a bell, if gently touched with a key.

THE convent is one of the most spacious in all Italy, and contains four beautiful cloisters, made in form of terrasses, one above the other; with a stately laboratory, and a fine library bequeathed by Alphonso II. from whence is a most delightful prospect. This convent is also famous for making the best Neapolitan soap, which brings in a great profit to the society.

12. S. Maria Annunciata is remarkable for its church, hospital, and monastery, which have noble endowments. The church is one of the largest and richest in the whole city. Nothing is seen here from top to bottom but sculptures, paintings, and gildings, all which make the whole structure exceedingly brilliant. The gilding only of the high altar, and the chapel belonging to it, cost 23,000 crowns; and the other ornaments, enriched with lapis lazuli, cor-

Giacomo Sannazario, and two others by Alphonso II. king of Naples, and his son Ferdinand. Keyfl. ii. 421.---Though the representation of this subject be in a manner quite uncommon, yet it is so natural, the figures being placed, not in the usual way of statues on pedestals, but upon the floor, in such a place and disposition, as you might expect real persons to be, that one would at first sight even take them to be such. Wright, p. 153.

nelian,

nelian, jasper, agate, and a profusion of other gems; 18,000 ducats more, or 3000l. sterling †. Among the best paintings are, a sleeping Joseph, and the flight into Egypt, by Lanfranc; the presentation; by Melini; Christ disputing in the temple, by Crisculo; the marriage of Cana, by Massimo; and the annunciation, by Bernardo; the crucifixion, by Leonardo da Pistoia; Noah leaving the ark, by Calabroze; and Jacob's wrestling with the angel, by Jordano. The several statues in stucco were by Lorenzo Vaccaro; the paintings of the ceiling, by Marco de Siena, Santa Fede, Imperato, Massimo, and Jordano; and the fresco paintings of the choir and cupola, by Bellisario. Those statues in niches, and those belonging to many tombs, were by Giovanni di Nola, Santa Croce, and Auria. The great sacristy is adorned on both sides with bass-reliefs of walnut-tree wood, on a gold ground, representing several histories of the old and new testament, the whole by Giov. di Nola; and the fresco paintings by Bellisario.

THE hospital is what they call a *pieta* for the reception of infants, bastards or others; of whom they take in such numbers, that they say there are 2500 nurses belonging to this hospital, to take care of such as are brought in. When they are grown up, such of the girls as chuse a monastic life become nuns; those who are inclined to marry have portions given them from 100 to 200 ducats. As the boys grow up, some are put out to trades, and others are bred up to the church ‡. The young women married

† In these computations, and in common discourse at Naples, a ducat is equal to ten carlini, or 3s. 4d. sterling. *Keysl.* ii. 401.

‡ The children brought up here are generally about 2500 in number, it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which stands open both night and day for the reception of them, and eight wet nurses attend every day. *Keysl.* ii. 403.----The young children that they maintain are so many, that one can hardly believe the numbers that they boast of; for they talk of many thousands that are not seen, but are at nurse. *Burnet*, p. 159.

from this house, if they are left widows in necessitous circumstances, or forsaken by their husbands, or if the marriage without any fault of theirs proves unfortunate, are intitled to a re-admission, and have a particular apartment allowed them, being distinguished by the name of Ritornate. The riches of this Annunciata are prodigious; it is the greatest hospital in the world, and the revenue is said to be 400,000 crowns a year.

13. S. Maria Maggiore stands upon the ruins of the ancient temple of Diana. It was consecrated in 533, rebuilt in 1653, and is now one of the most beautiful churches in all Naples

14. S. Giovanni Maggiore is supposed to have been originally a temple built by the emperor Adrian, in honor of his young favorite Antinous; but was consecrated to John the Baptist by Constantine the Great. Near the high altar lies the body of Janus Anifius, a good poet, and a great philosopher. In the family chapel of the Cambi is a fine madonna, by Leonardo da Pistoia; and all the sculptures of the Rava schiera chapel are by Giovanni da Nola.

15. S. Pietro a Majella has a cieling finely painted by Calabroce; and over the altar is Christ with St. Catharine of Sienna, by Caracci. The statue of St. Sebastian bound to a tree is finely done by Giovanni da Nola.

16. S. Maria della Concordia is only remarkable for a monument erected to the memory of Gaspar Benemerini, once king of Fez, who renounced Mahometism, and died in 1541, aged 100 years.

17. S. Maria del Carmine, from a small chapel, is become a magnificent church, the roof of which is finely decorated; and in the cloister of the convent is painted, in fresco, the life of the prophet Elijah, by Balducci.

18. S. Maria Donna Romita contains several fine pieces of painting, particularly the decollation of John

John the Baptist, near the high altar, and the roof of the church is finely decorated with painting, sculpture, and gilding.

19. S. Maria della Sanita is a church belonging to the Dominicans, in which are thirteen small cupolas, over so many altars, all finely ornamented with paintings. On an ostensorium stands a little silver statue of Noah, with a girdle of emeralds; and on his shoulders a model of the ark in gold, set with diamonds. The eight pillars of the tabernacle on the high altar are of rock chrystal, enriched with many sapphires and other precious stones.

20. S. Maria delle Grazie is a church, in which are some curious pieces in painting and sculpture. In a chapel is a noble basso-relievo by Giovanni da Nola, representing the Virgin Mary, St. John, and Mary Magdalen, lamenting over a dead Christ: and on each side of the high altar are two fine statues, by L. Vaccaro, the one of St. Jerom, the other of a Pisan saint.

21. S. Maria de Sangri abounds in statues and curious monuments belonging to the Sangro family; but wants a proper light.

22. S. Maria di Piedagrotta has six admirable pillars of black and white marble before the high altar: and the church owes its name to the cave of Pausilypo, at the entrance of which it stands.

23. S. Maria del Parto is a handsome church in the suburb Chiaja, and was erected by the famous poet Sannazarius, who built it on the ruins of his own house, and dedicated it to the delivery of the blessed Virgin. A poet endowed a church with a revenue of 600 ducats! and made a present of it to the Servites, who built a monastery near it. His true name was Giacomo Sannazaro, a nobleman of the Seggio of Porto Nuova; but he changed his name to that of Actius Sincerus, at the solicitation of Jovianus Pontanus, who also had changed his
own;

own; and Marcellus Palingenius, another great poet, did the same.

SANNAZARIUS died at Rome in the year 1532*, and in the 73d of his age; but his body was brought to Naples and interred in this church. His tomb is at the bottom of the choir, and made of very beautiful white marble. On the top of it is the busto of this great poet, crowned with laurel, between two little angels, with these words under it, *ACTIVS SINCERVS*. In the middle of the monument is an admirable basso-relievo, where Neptune is represented with two satyrs, and two nymphs; which allude to his piscatory eclogues, his satyrical epigrams, and his Arcadia. On each side are seated two large statues, the one representing Apollo, and the other Minerva; but offence having been taken at the introducing of pagan deities into churches, and the removal of these exquisite pieces being apprehended, they were preserved by the artifice of making them pass for the images of David and Judith. The whole is the workmanship of Girolamo Santo Croce, a Neapolitan, who died before the finishing hand was put to the statues, which was done by Poggibonzo, of Tuscany, who was a Servite monk.

In this church are also two statues of white marble, the one St. James the apostle, and the other St. Nazario the martyr; both by the same Poggibonzo. In the first chapel on the right hand is the arch-angel Michael, who has the devil under his

* His epitaph says in 1530, which is a mistake.---This epitaph was written by cardinal Bembo, as follows:

Da sacro cinere flores; hic ille Maroni

Sincerus, musa proximus, ut tumulo.

Vix. ann. LXXII. obiit M. D. xxx.

"Here lies Sincere, (let flow'rs the place perfume)

To Virgil next in verse, as next in tomb."

This poet's tomb is at the bottom of the hill Pausilypo, and that called Virgil's is on the side of it. Wright, p. 175.

feet, and pierces him with his lance, painted by Leonardo di Pistoia. Near it is an old piece of painting, representing the Lord's supper, where Christ and his disciples are sitting on chairs, otherwise it is not badly executed. Here are also several good pieces in fresco, done at the expence of father Nappi, who also added a fine variegated marble pavement to the church: and in a small chapel, at the entrance of the choir, is an adoration of the wise men; which Vasari affirms to be the first picture in oil, by John of Bruges. It is said to have hung in the gallery of Frederick, king of Naples, who gave it to Sannazarius.

24. S. Maria a Fortuna is also a church on Paufilypo hill, built on the ruins of a temple dedicated to Fortune. There are some other churches and convents on that hill; which was much frequented by the ancients, to unbend themselves after the hurry of business, and was called Pausilypus, *a cura maiorisque cessatione*.

25. S. Giacomo degli Spagnuoli, or St. James's Church of the Spaniards, was built by Don Pedro de Toledo, viceroy of Naples; whose tomb is a great ornament to the church, being one of the finest pieces done by Giovanni da Nola†. The sculpture and inlaid work at the high altar make a noble appearance. The paintings are beautiful in general; but particularly an assumption by Criscolo, the holy Virgin by Marco da Siena, and a nativity by Passanti; with a picture by Manlio, containing the portraits of pope Pius V. of Don John of Austria, and

† The most remarkable curiosity in this church is the tomb of Don Pedro de Toledo, which is one of the most magnificent in the whole city. It stands in the choir, and was executed by John of Nola. Upon it are seen, the statue of Don Pedro, son to Frederick duke of Alva; that of his lady, with some others; and a great many bas-reliefs, one of which represents Barbarossa, the corsair, flying before him, after his attempt upon the town of Puzzolo, in 1554.

other chiefs, who distinguished themselves at the battle of Lepanto. The chapel of our Lady of Graces is adorned with beautiful marbles, and painted in fresco, by Horatio Frezza.

THE clock of this church strikes the hours after the German, English, and French computation. The church is richly endowed, as it maintains seventy chaplains, sixteen deacons, and a fine band of music. There is an hospital belonging to this church for those of the Spanish nation. It is a handsome building, where sick persons are decently entertained, and well provided with necessaries.

26. S. Martino is a church belonging to the Carthusians, and stands on a fine eminence. It abounds with rich ornaments in gold, silver, and marble. The pavement is very beautiful; and the cieling of the nave is of stucco work, painted by Lanfranc, who also drew the crucifixion, and the twelve apostles, in the front of the choir. The pieta over the grand entrance is by Massimo, and the twelve prophets by Spagnoletto. Guisepino d'Arpino and Berardino Siciliano have jointly displayed the delicacy of their pencils on the cieling of the choir. The most remarkable pictures are, a nativity of Christ by Guido, a marriage of Cana by Massimo, Christ washing his disciple's feet by Annibal Caracci, a last supper by Paul Veronese, and another by Spagnoletto. There are two fine statues on each side the choir, the one by Giovanni da Nola, and the other by old Bernini; which last represents the Virgin, with the child Jesus, and John the Baptist in his infancy.

THE other paintings are by several eminent masters, Giordino, Calabrese, Bellisario, Dominichino, and Vasaro.

THE riches shewn in the treasures are difficult to be described, among which are, a globe of lapis lazuli; a silver statue of St. Martin, with a ring on one of the fingers, set with an incomparable ruby;

another

another silver statue of the Virgin Mary, standing on the moon, with a dragon at her feet, almost as big as the life. But what particularly deserves notice is a little altar supported by silver pillars, with a pyramid representing the sun resting on one pillar, the beams of which are covered with sapphire and other gems. Among the various curiosities here, they shew some pots of flowers in silver, of admirable workmanship. They have relics* of saints in great abundance; bits of bone piled up in a most exact manner, within glass cases, and the name of the saint inscribed on each glass.

UPON the whole, the Carthusian Convent of St. Martin, as this is called, with regard to architecture, painting, sculpture, gold, silver, jewels, and curious workmanship, is not to be excelled. The convent has a grand square, and is richly embellished like the church: but the crucifixion, said to be done by M. Angelo, from the life, is quite absurd.

27. S. Giovanni a Carbonara † was built in 1343, and dedicated to St. John Baptist; a phial-full of whose blood is shewn to strangers, who are told that it liquifies and froths from the eye of his festival to the end of the octave. This church belongs to the Austin friars, and has a cieling in the modern taste, gilt all over, with a fine picture in the middle of St. John, by Rossi. The high altar is of a most beautiful white marble, embellished with several statues of angels and saints, with a fine basso-relievo of Abra-

* He seemed a good sort of a priest that shewed them us; so we ventured to ask him, what authentic proof they had of the reality of those relics. He confessed fairly, with a smile, that these bones were indeed taken out of the neighbouring catacombs, a sufficient magazine to furnish relics to a thousand churches, were

sent up to his holiness, and so baptized by him. Wright, p. 157.

† People vary much in opinion with respect to the origin of the word Carbonara: some say it was borrowed from a family of that name, now extinct; whilst others declare it is so called, because all the charcoal consumed in this city was made in that place.

ham's sacrifice, all by Hannibal Caccavallo †. Above this altar is the magnificent *mausoleum*, though in a Gothic taste, of king Ladislaus, who died by poison in 1414. His monument is of white marble, and rises to the church ceiling. On the summit is an equestrian statue of him, crowned, with a drawn sword in his hand; beneath is another statue of him reclined on his tomb; and lower a third, with his sister Jane II. and some other statues of saints. Under all these are four colossal statues of white marble, representing Temperance, Fortitude, Prudence, and Magnanimity, which seem to support the edifice.

THE chapel de Vico abounds in most excellent marble statues and basso-relievos: those of St. John the Baptist, St. Luke, St. Mark, St. George, and St. Sebastian; are by Pietro di Piata, a Spaniard; the rest by Giovanni da Nola, Santa-Croce, and Caccavallo. In another chapel is an admirable crucifixion, by Vasari; and the passion of Christ in seven exquisite basso-relievos, which fold up like a screen.

THE Augustine monastery near this church has a fine library, furnished with many Greek and Latin manuscripts, which were the donation of cardinal Seripando.

28. S. Gaetano is a modern church, and worth seeing, both for its architecture and marble ornaments.

29. S. Catherina Formello has a ceiling finely painted by Louigi Gaigi, and the cupola by Paolo de Mattheis. The church belongs to the Dominicans, who here raised the first church-cupola ever seen in Naples. It contains some beautiful statues and fine pictures; among others, an excellent conversion of St. Paul by Marco da Siena, an epiphany

† A celebrated Neapolitan sculptor, who flourished about the year 1560.

by Silvestro Buono, a madonna by Francesco Curia, and the murder of the innocents by Matteo da Siena.

30. S. Francesco de Paolo is one of the finest churches in the whole city, and belongs to the Minim friars, who have a convent near it. The high altar is superbly adorned; the roof is finely carved and gilt, and the pavement is beautifully laid. Many curious relics are preserved in this church, particularly two phials filled with the holy Virgin's milk, which never fails to liquify on all her festivals!

THE convent is spacious and well built. The refectory well deserves to be seen; and the honest monks get vast sums of money by the sale of wine in their large cellars. But nothing is comparable to their laboratory, which is the most splendid in all Italy; though it contains a strange mixture of sacred and profane pictures, as St. John in the desert, and a naked Venus; the baptism of Christ, and a Galatea; the disciples at Emaus, and bacchanals and bacchantes in dissolute attitudes.

31. S. Restituta was formerly the cathedral; and many of its pillars are said to be the remains of a temple dedicated to Neptune. On the wall is the Virgin Mary in mosaic, of very great antiquity.

32. S. Dominico Maggiore, or the Dominican Convent, has a large church, extremely rich in all ornaments, which are worthy the attention of a curious traveller. It was solemnly consecrated to St. Dominick, by pope Alexander IV. in 1255; and was afterwards rebuilt by king Charles II. who dedicated it to St. Mary Magdalen: but the monks afterwards restored the original consecration to their grand patriarch. This church contains many chapels and monuments; with a multitude of statues and paintings, all by the best artists. The sacristy is painted by Solimea; and in a gallery above, which goes round the sacristy, are deposited the bodies of the kings of

Naples, and others of the royal families. All these tombs are in the form of chests or coffers, and over each is a canopy of rich brocade and gold tissue; particularly those of Alphonso I. who died in 1458; Ferdinand I. who demised in 1494; and Ferdinand II. in 1496.

THE cupola of count de St. Severin's chapel was painted by Andrea de Salerno, and is highly esteemed. In the chapel of the Dolce's is an excellent picture of the Virgin Mary, by Raphael Urbin; and in another chapel is a descent of the cross, by Zingaro, greatly admired. In the Maddaloni chapel is a beautiful statue of the protomartyr St. Stephen; and the altar-piece, which represents his martyrdom, is reputed one of the best performances done by Leonarda da Pistoia. In the chapel of the Pinelli is an annunciation, by Titian; in that of our Saviour, a Christ bound to the column, by Caravaggio; and in that of St. Joseph, two excellent pictures, by Guido.

THIS convent is very rich in plate for sacred uses; and in the repository they shew a large crucifix of silver, statues of saints as big as the life, and candlesticks seven or eight feet high, all of the same metal; but, what is more precious to them than silver, is a manuscript of St. Thomas Aquinas, which they keep with great veneration. It is a sort of comment on the book of St. Denis, intitled, "De Cælesti Hierarchia."

OPPOSITE the little church-door, and in the centre of the square before it, is a stately pyramid, erected in honour of St. Dominick, from the designs of Cavaller Cosimo. The statue of the saint is on the top, holding a church in one hand, and giving his benediction with the other. The pyramid itself is embellished with several bas-reliefs, and busts, representing some of the most illustrious personages of the Dominican order.

33. S. Giovanni Pontano was founded by Jovianus Pontanus, a great poet, an eminent orator, and secretary to king Ferdinand I. The building is small, on the walls of which are several moral maxims composed in Latin by the founder, whose family are interred here, and have some fine epitaphs written by himself, particularly a very beautiful one on his daughter Lucia.

34. S. Apostoli is a church belonging to the Theatins, the cieling of which is painted by Lanfranc; who has also done a fine piece in fresco, representing the pool of Bethesda. There are other paintings by Guido and Solimini.

35. S. Angelo a Nido is a church founded in honor of St. Michael the arch-angel, by cardinal Brancaccio, whose tomb is near the high altar, and is adorned with fine statues, by Donatello. Near it is a superb mausoleum to the memory of the cardinal's family, being entirely of the finest marble in various sorts, in a most exquisite taste of sculpture, and in an extraordinary form. On the high altar-piece is represented St. Michael, very beautifully painted, by Marco da Siena.

36. S. Madre di Dio, delli Scalzi Carmelitani, is a church belonging to the bare-footed Carmelites, and is remarkable for a chapel dedicated to St. Theresa, which is splendid, and considered as one of the richest in Naples. It was built from the designs of Cosimo, and painted in fresco by Massimo. The high altar deserves particular notice, as it is richly ornamented with all kinds of gems. On the fore part of it is a perspective view of a palace or temple, with statues of gold and bas-relievos placed alternately before it. The tabernacle is equally su-

* The architecture of the church itself, the mosaic, sculpture, and other ornaments, intitle it to a place among the first in Naples. Wright, p. 152.

perb, with a flower-piece in the centre, made at Florence by Pietro Commesse: it has ten green and white pillars of jasper, and every part abounds with lapis lazuli. The candlesticks, and all other ornaments of the altar, are also of inlaid gems set in gilt brass, as are even the doors which open on each side into the choir: and on one of these doors is a redish brown agate, with white veins, so exactly representing the situation and plan of the city of Mantua, that the last duke offered 30,000 crowns for it. But the finest spectacle of all is the pavement and ballustrade before the altar, of the most beautiful marble, and richly inlaid; the whole forming a wonderful perspective, in the gallery form, of the Doric order. Behind the altar are three large pictures; one by Paolo di Matteis, representing the Virgin Mary investing the devout Simon Stocé with the habit of the order; the other two, by a brother of the convent called Lucas, are the adoration of the wise men, and the shepherds at the manger. The chapel of the Ravaschiera family, and the sacristy, are embellished with beautiful pictures, by Andrea di Salerno and Santa Fede.

THE convent to which this church belongs is a fine structure, and remarkable for the elegance of its dispensary.

37. St. Clara is called a royal church, and is very ancient. It is 320 palms long, and 120 broad. The architecture of the cieling is Gothic, and very lofty. It is said the whole edifice was painted all over by Zingara; but the nuns caused them to be white-washed, and so quite effaced the paintings. Behind the altar is the tomb of king Robert, of white marble, and in the Gothic taste, adorned with many figures standing in niches. Some other princes and princesses of that royal family are also interred in this church, particularly Charles the illustrious, duke of Calabria. Near the little church gate stands a
white

white marble monument, on which is a beautiful statue, by Giovanni da Nola, representing a young lady who unhappily died when she was to have been married. There are many good pieces of painting in this church, by Ghiotto, Sylvestra Buono, Lanfranc, Marco da Siena, and some other famous masters.

To this church belongs a convent of nuns, who are generally about 300, and of the most distinguished families in this kingdom: and near it is another convent of the same order, called Recolets, but inhabited by Monks, who also make use of the same church.

38. DELLA Trinita delle Monache is a church built cross-wise, in the Greek taste, after the designs of Cosimo. It has a stately front, and a marble pavement. The high altar is embellished with the finest marble of various sorts, and with two beautiful columns; but its principal ornament is a copper tabernacle gilt, on which many small silver figures are carved with the utmost delicacy. The columns are of lapis lazuli; and the whole is superbly adorned with diamonds and other precious stones. This tabernacle cost 60,000 crowns, and the model of it was made by Raphael Fiamingo. In the church are also several excellent pictures, by old Palma, Santa Fede, Spagnuolet, Battistello, Siciliano, and other eminent masters.

THIS church has also a splendid convent of nuns, whose patron is St. Francis, the generalissimo of the mendicants.

39. St. Marcellinus is a church whose cieling was painted by Massimo, and the cupola by Bellisario.

40. St. Antonio was founded by queen Jane I. of the house of Anjou, and is in the Gothic taste. They here shew a picture painted in oil, in the year 1365, by Colantonio da Fiore, a Neapolitan; a proof, according to these, that oil-painting was not invented

invented by John of Bruges, as is usually supposed.

NEAR to the court of this church are two antique marbles, one of which was a pedestal to a statue erected by the citizens of Herculaneum, in honor of a public-spirited man, who had given out his corn during a famine.

41. THE Holy Apostles is a large and curious church, belonging to the Theatin friars. The architect was Grimaldi, who was an ingenious man, and of this order. The cieling, loggia, and angles of the dome, are painted by Lanfranc; the dome itself by Benaschi. The pool of Bethesda above the great gate, and part of the paintings in the choir, are also by Lanfranc; the rest by Jordano. The high altar is composed of the most beautiful marble, and enriched with a magnificent tabernacle: but this is exceeded by the chapel of the holy Annunciada, in which are five pictures of mosaic inexpressibly fine, done by Calandra from the paintings of Guido.

THE subterraneous church, called Il Cimiterio, or burying-place, is of the same extent with the other, and divided into five wings. It is painted all over with histories of the Old and New Testament, relating to the resurrection of the dead. Here the Theatin friars are buried; as also the famous poet Marino, who died in 1625, aged fifty-six.

42. S. Patrizia is a small but splendid church, which, with the adjoining convent, belongs to the Benedictine nuns. The tabernacle is of surprising richness; and the paliotti, or coverings for the altar, are of silver.

43. S. Maria della Verita is a church belonging to the reformed Austin friars, in which are some fine paintings by Lanfranc, Jordano, and Calabrese.

44. S. Pietro d'Ara is said to have been anciently a temple of Apollo, but that St. Peter dedicated it

to the true God. The noble picture in the chapel of the Ricci family is by Leonardo da Vinci.

45. St. Mary of the Angels is a church and convent, belonging to the reformed Franciscan fathers. It is charmingly situated in a place called Montagnola, which affords a delightful prospect. Cosimo was the architect of this edifice. His son Fanzago painted the dead Christ under the high altar, and the cloister was painted by Bellisario.

46. S. Lorenzo de Padri Minori has a lofty arched roof, and on its high altar the statues of St. Francis, St. Antony, and St. Laurence, finely expressed by Giovanni da Nola. In the chapel of the Rosary are two pillars of verde-antique, and an altar of inlaid work of lapis lazuli, topaz, agate, jasper, and other gems. At the sides of the chapel, on their respective monuments, stand the statues of its founders, Camillo Cacace and his wife, which are finely executed. In another chapel are the remains of some royal personages. In a subterraneous chapel under the choir is the coronation of king Robert, painted in colors, by Simon of Cremona, who lived about the year 1353.

THE city of Naples has been exposed to so many revolutions, and so often ruined by invasions, that few remains of antiquity are found in it; and these are chiefly in the cabinets of the virtuosi. Several earthquakes have also destroyed great numbers of them, particularly statues, and curious marbles. Besides, the small quantities saved out of the various devastations were carefully caught up, from time to time, by the viceroys of the kings of Spain, into which country most of them were sent. Hence a traveller, in giving an account of this noble city, is obliged to confine himself to modern curiosities, such as castles, palaces, and especially religious houses, which abound here more than in any other Romish country. The consequence is, that a writer too often falls

falls into tedious repetitions, as the same terms must necessarily be employed in describing buildings.

THE wealth to be seen in this city transcends imagination, if bishop Burnet is to be credited; who says, there are four and twenty houses of the order of the Dominicans of both sexes, and two and twenty of the Franciscans; seven of the Jesuits; besides the convents of the Olivitanes, the Theatins, Carmelites, Benedictines, and Carthusians. As there are about 100 convents in Naples, so every one of these, if it were in another place, would be thought well worth seeing; though the riches of the greater convents here make many of them to be less visited. The Jesuits are great merchants here; but they do not retail their wines out so scandalously as the Minims, who live on the great square before the royal palace, and sell out their wine by retail, for which they pay no duty*.

THE convent of St. Maria Maddalena delle Spagnuole was founded by Donna Isabella d'Alarcon, marchioness della Valle, for Spanish prostitutes inclined to forsake their debauched life.

PALACES.—I. Palazza Reale, or royal palace, forms a square, with a court in the middle; and it has a noble staircase, which takes up one side. The front is very grand, and well executed. The architecture is bold and noble, done by Fontana, and

* The convents have a very particular privilege in this town, for they may buy all the houses on either side till the first street that discontinueth the houses; and there being scarce a street in Naples in which there is not a convent, by this means they may come to buy in the whole town: and the progress that the wealth of the clergy makes in this kingdom is so visible, that, if there is not some stop put to it, they

will make themselves masters of the whole kingdom. Burnet, p. 160.—The vast and dead wealth that is in the hands of the churchmen is another evident cause of their misery. The bishop tells us, that one, who knew the state of the kingdom well, assured him, that if it were divided into five parts, upon a strict survey, it would be found, that the churchmen had four parts of the five. Ibid. p. 158.

originally

originally intended as a palace for the viceroys, when under the Spanish government*. The guard-room is also a noble piece of architecture, and very long, as well as broad. A theatre is built in this palace, very commodious for representing operas. All the apartments abound in fine paintings and beautiful tapestry.

THE cielings have gold grounds, with white ornaments. There are red and white marble frames round the doors, with figured and gilt plates on them. The room of state is very elegant, and well furnished, particularly with an English clock, which plays many of our tunes. But, as none of the paintings have been described by any traveller, the following is a particular account of them.

STATE-ROOM. A large piece of the resurrection of Lazarus, by Bassano; one of his best: of Charity, by Schedoni: a madonna, by Lanfranco: a Lucretia, by Parmegiano: a holy family, by Raphael, a small piece, the figures standing, and St. John saluting the child Jesus; there are three of these pictures, and no difference is to be seen in them, one is in the Barberini palace, and the other in that of Albani, at Rome, which are very beautiful: Minerva embracing a young warrior; a pretty invented compliment to the family, by the painter: another charity piece, by Schedoni; a woman is giving a piece of bread to a boy leading a blind man, the

* The great perron is divided into two flights of steps, and is of white marble. It is eleven common paces in breadth, and a superb work. At the foot of the steps, on each side, is the statue of a river; that on the left hand representing the Tagus, and that on the right the Ebro, with inscriptions under them. Keysser, ii. p. 373.----It was built by order of the count de Lemos, viceroy under Philip III. king of

Spain. It is 400 feet long in front, extremely regular, light, of three orders of architecture, embellished with a vast number of granate columns, and a clock on the top. Blainville, iii. p. 300. ----This palace is three stories in height, and of a great length. By it stands a colossal statue of Jupiter, antique, but with modern reparations. It was brought from an ancient temple near Cumæ. Wright, p. 150.

whole

whole extremely natural, and particularly so a little boy in the fore-ground, who stands with one hand in his bosom, and has a sweet simplicity in his countenance: a St. Cecilia, by the same hand; with four boys hanging round it, by H. Caracci: two Cupids; and a holy family, by the same Caracci: a madonna in the clouds, several saints below, and St. Sebastian, seen in profile; esteemed fine, as is the whole piece in general; painted by Correggio, though the design not correct.

PARMA Collection.--This collection was sent here by order of the king's mother, who is heiress of the Parma family.

FIRST room.--A fine Apollo in the heavens, playing on his lyre, and the earth under him; a noble invention, and painted by H. Caracci: an angel in the clouds, holding incense, with one knee bent; by the same hand: a pieta, by Lucca Hollande.

SECOND room.--Michael Angelo's famous design of the last judgment, painted small; it is said by some to be done entirely by his own hand, but others imagine it to be painted by Marcelli Venuste, one of his favourite scholars: two fine holy families, by Raphael; one has a cat in it, but the other is the most pleasing picture: the portrait-piece of Leo X. and the two cardinals; which is reputed to be the same that Andrea del Sarto copied so exactly from the celebrated one of Raphael, in the palace of Pitti at Florence: two Cupids, by H. Caracci: a madonna, by Bellino†: a piece, by Schedoni, of

† There were three of this name; Giacomo Bellino, the disciple of Fabriciano. He is not so famous by his works, as by his sons, Gentile and Giovanni Bellino, who were the founders of the Venetian school. The gusto of G. Bellino, the master of Titian and Giorgione, is a little Gothic in his designs: the air of his heads is noble, but his attitudes are not well chosen. There are no lively expressions in his pieces; and the subjects of which he treated, being chiefly madonnas, gave him no occasion for them. *De Piles*, p. 160.

some women and children : a small madonna, which seems the stile of L. Vinci : the portrait of a girl, with a looking-glass, and a little dog catching hold of the tail of her gown : a madonna, in water-colors, by Correggio : a Magdalen, by Titian : a large piece, by the same, of a naked Danae, with a little Cupid, finely colored : two portraits of pope Paul III. also by Titian ; with a Venus and Adonis : a madonna, by Correggio ; it is a small piece, with a rabbit in it, and is called the Reposo : a picture of Justice, by Luca Giordano, in his best manner : the portrait of a young woman, a sweet and genteel figure, with a little animal on her shoulder like a weasel, by Parmegiano : a Magdalen, by H. Caracci : a boy's head, with his finger on his mouth, by Correggio : a mother playing with a young child in her arms ; a fine figure, by Parmegiano : a pieta, by Barocci.

THIRD room.—A very fine pieta, by H. Caracci, two little angels pointing to the nails, charming : the judgment of Hercules, by the same : a painter drawing a madonna, by L. Giordano : a large piece of a naked Venus asleep, with many Cupids about her bed, diverting themselves with her cloaths, and one is hobling in her slippers ; also a naked Venus, with her back to the beholder, and satyrs about, like that in the Tribunal chamber gallery at Florence ; both these by H. Caracci : a battle piece, by Borgognone : a madonna, by Guido : a miser busily employed, another figure winking at the spectator : two pictures ; one of a man leaning on his books, with the greatest uneasiness in his countenance, as perplexed to find something out ; the other has all the satisfaction in it, as if he had discovered what he wanted.

FOURTH room.—The famous madonna, with St. Jerom ; a drawing, by Correggio : a drawing of two children, by Raphael ; one is crying, the other laughing at it : a small drawing of the last judgment,

ment, which seems to be one of Michael Angelo's: a drawing of the famous Reposo, with the rabbit, by Correggio. All these drawings are very fine and correct.

FIFTH room.—A large collection of medals, antique models, and instruments, fine cameos, and intaglios, particularly one in an onyx cup, about eight inches diameter and two deep; at the bottom is a fine apotheosis of Hadrian, and on the outside is a Medusa's head, which covers the whole bottom.

In the palace chapel are surprising quantities of plate, and behind the altar stands a most exquisite white marble statue of the Virgin Mary. This palace has a subterraneous communication with the Castello Nuovo, which was done for the security of the viceroy in case of an insurrection.

THE gardens reach to the sea-side, but are not very extraordinary. This is a splendid court; and the nobility exceed those at the court of France in their dresses and equipages. When a lady of quality goes there, she is conducted in the following manner. She sets out alone in a large rich gilded coach, with glass windows behind as well as before. This is preceded by another neat coach, in which sits a person genteely dressed, called her *Braceira*, who hands the lady in and out of her coach. Another coach follows, where are four pages, or more, according to the dignity of the person: and a rich sedan chair is carried empty by two chairmen near the side of her coach. When they arrive at court, the *braceira* gets out, and hands the lady into her sedan, when the pages walk two and two on each side, richly dressed. In this manner she is carried up stairs, where she quits her sedan, and the pages support her train, which is some yards in length, 'till she comes to the drawing-room door, when it is buttoned up with loops. The *braceira* and pages wait in the antichamber 'till her return, when she is reconducted to her

her coach. But it is remarked, that though the Neapolitan ladies dress themselves to great advantage, they are not so beautiful in appearance as those at Florence and Rome. The state coach belonging to the king is said to have cost 10,000*l.* and is the most magnificent in Europe: it is very large, and richly gilt, even the tire round the wheels. It is usually drawn by six noble black horses, whose harness is extremely rich, and the reins of broad solid gold lace: the carved work is the finest imaginable, and the painting so extraordinary that nothing can exceed it. There is neither iron or brass about it, but instead thereof silver, or silver gilt.

II. St. Angelo Imperiale contains some valuable paintings; particularly St. Thomas convinced; and Herod's cruelty, small, but pretty: four fine portraits; that of the pilgrim, by Spagnuolo; one with the little Bolognese dogs, by Correggio; and the two old men, by Titian: two drawings, by H. Caracci: a fine madonna in the clouds, St. Jerom and James below; it seems of Correggio's manner: a Lucretia, like that done by Raphael: some allegorical pictures: a fine portrait, a whole length, by Vandyke.

III. FRANCA Villa is a palace belonging to a prince of that title, who married a daughter of the prince of Borghese of Rome. The apartments are noble, and beautifully furnished.

FIRST room.---Six heads of the apostles, by Spagnuolo; the coloring extremely dark.

SECOND room.---The original piece of Mary Magdalen anointing the feet of Christ; a noble design, but small, and finely painted, by Paul Veronese; the large one of the same subject is in the palace of Durazzo at Genoa: the intombing of Christ, a small piece, by Michael Angelo de Carravagio: a bacchanalia, of boys and girls, sweetly painted, by Vandyke: several portraits, by Rubens.

THIRD room.—This is the room of state, which is very elegant: here is a sketch of a madonna, by Titian.

FOURTH room.—A holy family, by Schedoni.

IV. PHILOMARINO.—One apartment of this palace contains the following fine collection of pictures: a capital piece, by H. Caracci; one of his best works: the Marys at the sepulchre of Christ, the angel sitting on it, cloathed in white, with a glory round his head; the principal light is on him, a beautiful figure; the stone at the front-ground is dark, near the horizon light; the faces of the Marys are shadowed; she with the box is in a red garment, with a deep yellow drapery over her shoulders; the next to her is in purple, with a yellow changeable over the arm; and the outward figure is in red, with a blue veil over her: John baptizing of Christ, by F. Albani: Joseph's flight into Egypt, elegantly painted by P. da Cortona: a fine *Ecce homo*, by Guido: a *pieta*, with fine expression, and highly finished, by Domenichino: three pieces beautifully executed by Poussin; Christ curing the blind; the annunciation of the Virgin, who receives it with her eyes shut, in an attitude of great humility, God and angels painted above; the other is called the *Repose*, which is the holy family resting in their journey to Egypt: a *pieta*, good, by Bassan: St. Francis, finely done, by L. Caracci: a holy family, most charmingly painted, by Domenichino; there is a little angel in this piece, with his face half shadowed, looking over the shoulder of another, with a countenance lively like nature herself*.

V. GANDOLFI.—Here is a capital piece by Guercino; the resurrection of Lazarus.

* The other most remarkable palaces at Naples are those of the prince di S. Agata, the dukes di Gravina and Mataloni, and a few others; though, indeed, they will hardly bear seeing after those of Rome. *Keyser*, ii. 377.

THE palace in which justice is administered is now called the Vicaria, but was formerly a royal residence. Here are some chapels, adorned with good pictures, by Rivaes, a Spanish painter, disciple of Polidoro. Under the Vicaria are the public prisons, where many criminals and captives are confined.

THE University, which they call the Studii Nuovi, is a large and handsome structure, built by Fontana when the count de Lemos was viceroy. The front is magnificent, and 180 palms in breadth. The middle part is adorned with columns, statues, and inscriptions. In a large old hall are some antique statues, found at Pozzuoli. Within this palace is a pretty anatomical theatre, and a spacious chapel, which contains several statues by Naccarini †.

THE library of Valetta is said to consist of more than 18,000 volumes; all valuable, well-chosen books. It is adorned with some good paintings, particularly a ritratto of their famous Massanello, and an admirable one of Cæsar Borgia by Titian.

THE library of the prince of Tarfi is in pretty taste, where are several curious mathematical instruments; and a room in which are the portraits of the most eminent authors in Europe, particularly Sir Isaac Newton and Mr. Lock, but badly painted.

CASTLES.—I. Castello Nuovo, or New Castle, on one side joins to the sea, and is always well garrisoned ‡. It is mounted with fifty pieces of ordnance; and an inscription informs us, that on the bastion del San Spirito formerly stood a large piece,

† The university of Naples appears from Petrus de Vincis and Riccard. de S. Germano, to have been founded by the emperor Frederic II. whose patent was confirmed by pope Innocent IV. in 1254. Keyser, ii. 431.

‡ Charles I. brother to St. Louis, raised the whole structure, in 1265, a large tower excepted, now called Torre del Oro, which was built before his time by the Normans, to defend the mole. Blainville, vol. iii. p. 243.

called Magdalena, weighing 21,000lb. which carried balls of 120lb. weight. This destructive engine was cast in the time of the emperor Maximilian I. and placed here by Charles V. who completed the work, and rendered it a good fortification; for, besides high and thick walls, flanked by strong towers, in much the same manner as the Bastile at Paris, it is surrounded by a strong curtain, defended by four bastions, one of which was built from the produce of a tax laid on courtezans. Near the entrance of the castle stands a triumphal arch, adorned with sculpture, and some inscriptions, signifying that it was built by Alphonso the best of princes. Farther on is a brass gate, decorated with fine basso-relievos, which represent some of the exploits of the Arragonian kings: the whole is the workmanship of G. Monaco. Beyond this gate is a square parade, where a thousand men may stand with ease, and perform their exercises. Next to it we see a stately stone staircase, of thirty-four steps, leading to a large hall, which serves as an arsenal, erected by Charles II. where they say are arms for 50,000 men. This hall is a fine piece of architecture, especially its ceiling, and the performance of Pisano: the building is so constructed, that a whisper on one side is distinctly heard at the other.

THE area, a large space on each side the castle, is called *Il largo del Castello*, and serves as a public walk to people of quality; as also for tournaments, races, bull-fightings, and other exercises.

II. CASTELLO del Uovo, or Egg Castle, so called from its oval figure, stands in the sea, on a rock, which is joined to the continent by a bridge of 220 paces long*. A great part of it was destroyed by Peter

* This castle is said to have been anciently the palace of Lucullus, and not originally situated on an island, but altered to its present state and form by the Norman kings; on which account, for a long time, bells
it

Peter Navarte, a Biscayan, who first invented the dreadful work of mines. He quitted the service of Charles V. and entered into the service of Francis I. for whom he destroyed this fort, which was repaired under Philip II. and is now as defensible as such a place can be.

III. ST. ELMO CASTLE, or St. Eramo †, is situated on an eminence towards the west; and the plan is in the form of a star, with six rays. The subterraneous works are very spacious, and hewn out of the rock to such a depth as to be bomb-proof, on which account a great quantity of military stores are kept here.

It is impossible to have a finer view of Naples than from this castle, which was built by the emperor Charles V. with a view to curb the citizens, if they should attempt an insurrection.

THE MOLE.---This projects near half a mile ‡ into the sea, and was begun by Charles II. in 1302. It is in the form of a bending arm, and about sixty feet broad, consisting of large stones, hewn and square, so closely cemented, that it stands immovable like a rock, and braves the fury of the most impetuous waves. From the middle of the elbow rises a beautiful lofty round tower, called La Laterna, which serves as a light-house to such ships as enter the harbor in the night. At the end of the bending of the elbow is a small fort, called the bastion of St. Januarius, whose statue stands over the gate. There

it was called the Norman castle. Keyser, ii. 374.---It went likewise by the name of Megaris; and the rock on which it stands, was formerly at the head of the Echia hill, and joined to the continent, but was long since severed from it by a dreadful earthquake and storm. Blainville, iii. p. 248.

† So called from a church dedicated to that saint, which formerly stood on this spot.

‡ Blainville says, 500 paces; but it has been lengthened since his time.

is also a chapel towards the middle of the mole, where mass is daily celebrated for mariners. The mole is broad enough for two coaches to go a-breast, and sufficient room for them to turn at the end. It is the most agreeable public walk about the city, and much frequented in the summer evenings by persons of fashion, to enjoy the fresco, or refreshing breezes from the sea. On each side the mole, the ships and other vessels are chained; from whence is a prospect of mount Vesuvius, the adjacent delightful country about Portici, and the beautiful ascent of great part of Naples, the houses and gardens appearing one above another almost to the castle of St. Elmo, with a pleasant view of the Carthusian convent*. The company here have constantly several concerts of the finest music, which sounds sweetly in the still evening, and increases the pleasures of the place.

THE *Darsena*, or harbor for galleys, was made in 1668, and may contain about twenty of those vessels. It is closed on one side by a small neck of land, where stands the old tower of St. Vincent, by which it is defended; and this tower is now used as a place of confinement for disobedient children. Near this is the great arsenal, which is a large structure, surrounded with magazines full of arms.

CATACOMBS.---Four of these have been discovered in Naples; but that of St. Januarius is of the greatest extent, and kept in the best order. There are three galleries, one below another, cut within a rock, which in some parts are twelve paces wide. The caverns, or repositories for the dead, are on each side, one

* Nothing can be more agreeable than the taking a gentle walk on this mole towards the evening. There we enjoy a delightfully refreshing air, arising from the sea-breezes; and a charming prospect of the whole city, from Magdalen bridge to the Pausilypus. Blainville, 246.

above another, and like ovens †. The arches are about sixteen feet high, and eleven broad, which seem to have been the burial places of particular families; but the bones to be seen here, now lying in heaps, are chiefly the remains of those who were swept away by the terrible pestilence in 1656. It is said, these catacombs extend nine or ten miles round the city; but this is not probable. Indeed, bishop Burnet says, "If that be true, they may perhaps run towards Puzzuolo, and so they may have been the burial places of the towns on that bay. He says he walked a great way, and found galleries going off on all hands without end ‡." Mr. Addison tells us that, upon examining the niches, he found they were each of them stopped up, without doubt, as soon as the corps was laid in it ||.

INSTEAD of consecrated tapers, as at Rome, the guides here use common flambeaux. Here is one particular vault of such a height, that the roof cannot be discerned by the lights. Besides the lesser galleries, which branch out from the larger, there are some inlets in the manner of chapels, which have

† These are wide long galleries, cut in the stone of a sandy kind, one over the other, with noble arches or vaults, the parterre and sides of which are filled with niches. The breadth of the galleries is about fifteen feet, and twenty in height; consequently, they are much more spacious than those of Rome, which are but three feet wide at most, and from five to eight feet high. Blainville, iii. 356.----The bodies in these catacombs were deposited in cavities on both sides of the vaults, four or five one upon another; and the cavity, when full, was closed up with a marble slab, or with tiles. Keyser, ii. 394.

‡ Burnet, p. 165. He further says, that these catacombs have supplied the papists with an inexhaustible magazine of bones, which, by all appearance, are no other than the bones of the pagan Romans; which are now sent over the world to feed a superstition that is as blind as it proves expensive: and thus the bones of the Roman slaves, or at least those of the meaner sort, are now set in silver and gold, with a great deal of other costly garniture, and entertain the superstition of those who are willing to be deceived, as well as they serve the ends of those that seek to deceive the world. Ibid. p. 175.

|| Addison, p. 138.

generally the like niches cut in the walls or sides for receptacles of the dead bodies, as the galleries have.

C H A P. V.

PLACES adjacent to NAPLES:

VIRGIL'S TOMB, PAUSILYPO, POZZUOLI, BAIAE, CUMÆ, PORTICI; VESUVIUS, SOLFA TERRA, HERCVLANEUM, and Isle of CAPREA.

I. VIRGIL'S TOMB.

AT about eight miles' distance from Naples lies a very noble scene of antiquities; and what they call Virgil's tomb is the first that one meets with on the way thither, being on an eminence in a garden. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven. This ancient ruin generally passes for the monument of that divine poet Virgil, but without any sufficient grounds for such a conjecture*. It has a shrub growing on the top of it, with a broad thin leaf, like that of the sycamore-tree, which they commonly call laurel, but it is not in the least either laurel or bay, as many writers will have it†. There is a wretched distich inscribed on a wall just over the entrance of the place, enough to frighten the remains of Virgil, if ever they were deposited there.

* It is certain this poet was buried at Naples; but I think it is almost as certain, that his tomb stood on the other side of the town, which looks towards Vesuvio. Addison, p. 132.

† The mausoleum is now overgrown with shrubs and bushes, among which are a few laurel-trees, supposed by the credulous to grow again, though often rooted up. Keyser, v. ii. p. 433.

II. PAUSI-

II. PAUSILYPO.---This is a subterranean way cut through a rocky mountain, about 600 yards, or 830 common paces, in length, just wide enough for one carriage to pass another *. The entrance is near 100 feet high, but goes sloping downwards to the center, where two holes are made at the top slanting, to throw in the light along the road. The bottom is said to be paved, by many authors, but if it ever was, there are no traces now of any pavement left †. The stone cut out here is good for building; so that as this opened the way from Puzzuoli to Naples, it was also a quarry for building the town.

THE rule is, when any person goes through this passage from Naples, to take the right hand, or mountain side; and for those who come from the country to Naples, to take the left, or sea side; by which means they avoid meeting and interrupting each other. But in the darkest place, a considerable way in, it is customary for those on the right hand to call out *A la montagna*; he is on the mountain side, consequently coming from Naples: while those on the left cry *A la marina*, or on the sea side: without which notice it would be dangerous for the traveller, especially those in coaches, and might be attended with fatal consequences.

IN the middle, on the left, is a little hermitage, and a neat chapel, with lamps continually burning, and particularly one before the image of the Virgin

* On the other side of Naples, to the west, one passeth through the cave that pierceth the Pausilippe, and is 440 paces long: it is twenty feet broad, and at first forty feet high. Burnet, p. 177, ----If a man would form to himself a just idea of this place, he must fancy a vast rock undermined from one end to the other, and a highway running through

it, near as long and as broad as the Mall in St. James's Park. Addison, p. 133.---The grotto seems to be half a mile long; the people there call it a mile. Wright, p. 175.

† One particularly says, "It is paved, which it was not in Seneca's time."-----Another says much the same. Keyser, ii. 434.

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Mary, placed at the door in the grotto, which is of some service to the passenger. Some soldiers are set there to prevent robberies.

THAT it was entirely wrought by art is unquestionable, from the marks it bears of chissels and other tools used by stone-cutters; but the earthquakes, which have made such havoc among the numerous remains of antiquity in these parts, have hitherto spared this useful work.

MANY different accounts have been given concerning the original of this grotto: some weakly ascribe it to magic, and make Virgil the magician; others say it was the work of Cocceius, or Lucullus; so that it yet remains uncertain by whom it was contrived and finished*.

III. POZZUOLI, or Puzzuolo.—This was anciently called Puteoli†, and is seven miles from Naples. It stands on an acclivity; and the great quantity of beautiful stones and gems cast up by the sea is a strong proof of its former splendor and magnificence: but we will not venture to say, whether antiquarians may with sufficient reason conclude from hence, that in the time of the ancient Romans a great number of goldsmiths and jewellers resided here. However, it is certain that Cicero, in his epistle to Atticus, makes mention of the Emporium Puteolanorum.

* The common people of Naples believe it to have been wrought by magic, and that Virgil was the magician, who is in greater repute among the Neapolitans for having made the grotto than the *Æneid*. Addison, 132. ----The poet gives a description of the Cumæan grotto, but this the populace apply to the grotto of Pausilypo; and since Virgil has so particularly described an ancient sybil, they conclude he

must have been a wizard. Keyfl. ii. 435.

† It had the name of Puteoli either from a sulphureous stench, or from the great number of Putei, or holes, which are made here on account of the sulphur works, and by digging for sand. Keyfler, ii. 449. ----About five miles from the grotto of Pausilypo lie the remains of Puteoli and Baixæ, in a soft air, and a delicious situation. Add, p. 134.

IN the market-place is a pedestal, on which stood the statue of Tiberius, erected by the fourteen cities of Asia, that were near being wholly destroyed by an earthquake in his reign, and had received his bounty in their distress. They are represented, on the four sides, in figures, with their names under them. It is esteemed a most beautiful bas-relief, and a work of excellent taste*.

THE cathedral of Pozzuoli is built with large blocks of marble, and was converted from a pagan temple into a christian church, which is now dedicated to St. Proculus and St. Januarius, whose marble statues, with inscriptions, are in the middle of the church.

HERE are the ruins of some arches, which they say are the remains of the famous bridge of Caligula, that extended from this place over an arm of the sea to Baïæ, full three miles: but this seems highly improbable, for it appears to be only a mole, which projected into the sea, like that of Naples.

THIS city, with all its once beautiful and delightful neighbourhood, has been terribly harrassed by dreadful earthquakes; so that there is scarce any thing to be seen, but the fragments of temples, amphitheatres, and baths; the only remains of its ancient magnificence†.

IN the circuit of the bay, first, is seen mount Barbara, or Gaurus, which was anciently famous for the growth of the Falernian wine; but from one of

* Upon it are fourteen figures in basso-relievo, which, according to the opinion of some learned men, represent so many cities in Asia Minor, to which the emperor Tiberius, as we are told by Suetonius, sent very liberal supplies when they were demolished by an earthquake. Keyfl. ii. 452.

† As we went along the sea-shore, we saw several ruins of the

old Puteoli, as we did of other places: and we were told, that from the promontory of Surrentum, on one side the great bay of Naples, to Misenum on the other side, an extent of above thirty miles, the whole shore was once filled with fine seats, palaces, and temples; and the remains of several still appear. Wright, 176.

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the fruitfullest parts of Italy it is become one of the most barren. However, the Franciscans have a convent upon this hill, which affords a glorious prospect. Next is mount Nuovo, or the New mountain, which was thrown up by an earthquake in 1538. By this eruption the greatest part of the Lucrine lake was filled up, so that at present it has scarce any water; whereas among the ancients it was in great repute for its fish, especially oysters*. A little farther inland lies the lake of Avernus, formerly so famous for its streams of poison, but now plentifully stocked with fish and fowl. This lake in some places is 180 feet deep. Augustus, according to Suetonius, by means of a canal joined the Averno and Lucrine lakes with the Tyrrhene sea, and made the Portus Julius near Baia, which are celebrated by Virgil†. On the right stand the ruins of a temple, dedicated to Apollo. On the left is a subterranean, where is the Sybil's Grotto. The entrance is through a low narrow passage, at the foot of a high mountain. After advancing about 200 paces, there is a passage which leads to some baths, where is the sacred grott. It is a little room about fourteen feet long, and eight broad, with the height proportionable. On the walls are some small remains of gilding and mosaic work: but it seems very mysterious how the sybil could live in so confined a place.

* The Lucrine lake is but a puddle in comparison of what it once was, its springs having been sunk in a earthquake, or stopped up by mountains that have fallen upon them. Addison, p. 134.

† An memorem portus, &c.

Georg. l. ii. v. 161.

“ Or shall I praise thy ports, or mention make
Of the vast mound that binds the Lucrine lake;
Or the disdainful sea that, shut from thence,
Roars round the structure, and invades the fence:
There where secure the Julian waters glide;
Or where Avernus' jaws admit the Tyrrhene tide.”

Dryden.

PROCEEDING on the side of the bay, we come next to the Baths of Nero, or Tritola. A man strips, and brings out a bucket of water, so hot there is no bearing your finger in it; and the steam comes out of the entrance like from a boiling cauldron. You descend to them by a narrow passage; but in a few minutes they occasion so great a sweat, that you are obliged soon to return back again.

NEAR this place are the ruins of two great villas belonging to Julius Cæsar and Nero, which terminate the situation of the ancient city of Baia.

IV. BAIAE.—This was the winter retreat of the old Romans, and was destroyed by an earthquake; but coasting along, you may perceive the remains of old temples, palaces, and houses, some appearing as rising one above another, and others as sunk in vallies. Baia is now only a castle, built on the ruins of the ancient Baia; but it was formerly one of the pleasantest places in the world, and particularly famous for its hot baths. The air is now so unwholesome, that the governor lies every night at Puzzuolo: and sometimes prisoners are brought to the fort of Baia, which is more dreaded than any other prison in Italy. It is about three miles from Puzzuolo, and ten from Naples. The bay is in form of a crescent, and ships ride there in perfect security.

ON the right are the ruins of a temple of Diana; on the left one of Venus, and another of Mercury.

FARTHER on is a subterranean, called Agrippina's Tomb, who was put to death by Nero her own son. The walls are finely stuccoed in compartments, and ornamented with figures*. The figure of a woman about two feet high, to be seen here, passes for Agrippina herself. Adjoining to this is a smaller

* Within it, on the left hand, is an apartment, to which one ascends by a ladder, where are several relievos of plaster, representing a sphynx, a griffin, and other imaginary animals. Keyfl. ii. 466.

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apartment, where the antiquarians say that her remains were deposited; but with what truth, or even probability, is not easily determined: for Tacitus † affirms, that the tomb of Agrippina consisted only of an heap of earth thrown together, between Misenum and the villa of Julius Cæsar.

BETWEEN Baiaæ and cape Miseno are also several other remains of antiquity; but the explanations of them are mostly grounded upon uncertain conjectures.

ON the other side of the hill is the village of Baulo, where was an ancient temple, ascribed to Hercules, who is said to have brought the oxen here which he had stolen in Spain. From hence are to be seen what was called the Mare Mortuum, or dead sea ‡; and the Elysian Fields, which are very unworthy of that name.

FARTHER ON appears the isle of Isca; and on the left is the Piscina Mirabilis, which is a large building almost under ground. The descent is by forty steps, some of which are in a ruinous condition. It is a square vault, supported by forty-eight pillars of brick, incrusted so hard with plaster as to have the appearance of marble. It is thought to have been a reservoir for fresh water when the Roman fleets harbored in these ports. Some attribute it to Lucullus, who had a superb palace in this neighbourhood; and others are of opinion, that it was made by Agrippa, for the conveniency of the Miseno fleet.

NEXT are to be seen the Cento Camerelle, or a hundred chambers, which are spacious; but the communications from one chamber to another are narrow and low. Some say it was formerly a prison for malefactors; others, that it was a place where the

† Annal. xiv. c. 9.

‡ It has a communication with the sea, by a small canal. Keyser, ii, 467.

slaves belonging to the gallies were lodged, which is probable, because the rooms are properly cells.

V. CUMÆ.---On your return to Pozzuoli it is proper to visit Cumæ, about three miles from thence. The first principal ruin met with is the Arco Felice, a noble arch, which is passed under. It is built with large bricks, being seventy feet high, fifty-five broad, and the passage under it is twenty feet four inches; by means of which two hills are joined on the Appian Way, and form the entrance into the Cumæan territory. Then, turning on the left, there is seen another entrance into the sybil's grotto, which goes in 300 paces. On an adjacent eminence remain the only ruins of the city of Cumæ, from which is seen a fine prospect of the country, and a view of the Torre di Patria*, where stood the ancient city of Linternum, the retirement of Scipio Africanus.

CUMÆ, while it stood, was esteemed the most ancient city in Italy, and was built by the Eubœans. Its remains are now very small above ground, but a great deal might be discovered by digging up the heaps of ruins; for it stood partly on a mountain, partly on the sea-shore, and formerly gave name to the bay now called the bay or gulph of Naples. Its temple of Apollo was particularly magnificent; and the country still retains a luxuriant fertility, especially towards Torre di Patria, where it produces abundance of fig-trees of an uncommon size.

BETWEEN Cuma and Miseno lies the lake Acheron, so well known among the ancient poets, and called by Virgil *tenebrosa palus*, or the gloomy lake, from its black water. At present it is generally called Lago della Coluccia, in which is a little island inhabited by fishermen, who have a canal made from the

* From a tower erected in the place where Scipio Africanus was buried. Wright, p. 182.

sea into the lake; by which means the waters of it have been greatly sweetened, and rendered fit for fish to live in.

THE extremity of cape Miseno has a long cleft in it, which was enlarged and cut into shape by Agrippa, who made this the great port for the Roman fleet that served in the Mediterranean; as that of Ravenna held the ships designed for the Adriatic and Archipelago. The highest end of this promontory rises in the fashion of a monument or sepulchre to those that survey it from the land, which, perhaps, might occasion Virgil's burying Misenus under it. The remains of a pharos, or light-house, are still to be seen on this promontory: but the most considerable antiquity of the place is a set of galleries hewn into the rock. Some will have them to have been a reservoir of water; but others more probably suppose them to have been Nero's baths †.

OPPOSITE to Miseno are the islands of Procita and Ischia, both of which produce plenty of fruit, and excellent wine, with pleasant spots for hunting. Procita is about six miles in circumference, and contains near 4000 inhabitants. Ischia stands farther out in the sea, and was called Inarime by the ancient poets, who lay Typhæus under it, by reason of its eruptions of fire; but there has been no eruption for near these 400 years. On the south of this island lies a round lake, of about three quarters of a mile diameter, separate from the sea by a narrow tract of land. It was formerly a Roman port. On the north end of this island stands the town and castle, on an exceeding high rock, divided from the body of the island, and almost inaccessible to an enemy on all sides. Its circumference, including the windings of

† The city of Miseno was in the middle of the ninth century destroyed by the Saracens; so that now little remains of it are to be seen, Keyser, ii. 469.

the coast, is about eighteen miles; and it lies about two miles from Procita*.

WE should not forget the Grotto del Cani, about three miles from that of Pausilypo; at the side of a fine lake called D'Agnano. It is famous for a poisonous vapor, which issues from the earth in that part, and the effect shewn by experiments. The grotto is about twelve feet long, five broad, and six high. People there, who get a livelihood by it, bring a dog, and hold him with his nose about six inches from the ground. In half a minute the creature becomes motionless; in a minute he begins to be convulsed, and in all appearance would soon die: but he recovers immediately when brought in the open air, and is as brisk as ever. A lighted torch held to the ground is instantly extinguished; but our travellers could not discern the vapor rising from the earth, as some have reported†. On the outside of this lake are also some hot baths, of different degrees of heat.

VI. PORTICI.—This is a little town at the foot of mount Vesuvius, where the king has a country palace, in which are deposited many ancient curiosities dug out of the ruins of Herculaneum. The gardens are most beautifully and regularly laid out; and this villa would be a perfect paradise, was it not for its vicinity to so terrible a neighbour as that burning mountain. The road from Naples to Portici is extremely good and pleasant. All the way are several country villas, with very neat gardens to them. On the right is a fine prospect of the bay

* There are near thirty hot springs and baths on the island.

† M. Villamont in his travels, published in 1609, relates that a French gentleman, having stooped only to take up a small stone in the grotto, instantly fell down senseless, and soon after expired.----For further observations see Mr. Addison, p. 140--142.

of Naples, and of the Mediterranean sea; and directly opposite is mount Vesuvius.

VII. MOUNT Vesuvius.—By all the historians, Suetonius excepted, who calls it Vesevus, this mountain is called Vesuvius, and at this day by the Italians Vesuvio, or Monte di Somma*. It is eight miles to the eastward of Naples; being four to the town of Portici, and the other four to the top †, two of which are easy ascending, and we travelled so far on asses, but walked up the rest, which is part rugged, and towards the top covered with ashes a great depth, so that it is difficult to proceed. There are always a number of men attending, who offer their service as guides to conduct you up; and these men are very useful to strangers on this occasion, for without their assistance we could not have accom-

* We find the name of the mountain Vesuvius varied by the ancient poets. Silius Italicus, cotemporary of Pliny, calls it Vesbivus:

Ætneos quoque contorquens e cautibus ignes

Vesbivus intonuit, scopulisque in nubila jactis,

Phlegreus tetigit trepidantia sidera vertex.

"Vesbivus that more than Ætna's fire has roar'd,

Vesbivus with flames and hidden mischief stor'd;

And molten rocks, with vengeful fury driven

From the high cliffs, have touch'd th' affrighted heaven."

Martial, another of Pliny's cotemporaries, calls it Vesvius:

Hic est pampineis viridis modo Vesvius umbris.

"Vesvius here is seen,

Crown'd with the curling vine's umbrageous green."

Lucretius calls it Vesevus:

Qualis apud Cumas locus est, montemque Vesevum.

"Such is the spot

Near Cuma, and Vesevus mount."

And Virgil makes use of the same expression:

Talem dives erat Capua, et vicina Vesevo

Ora jugo.

"Such is the soil of fat Campanian fields,

Such large increase the land that joins Vesevus yields."

Dryden.

† From Naples to the foot of Vesuvio is five Italian miles, including the circuit round the bay; and from the foot of the mountain to the summit it is near three miles further. Keyser, ii. 354.



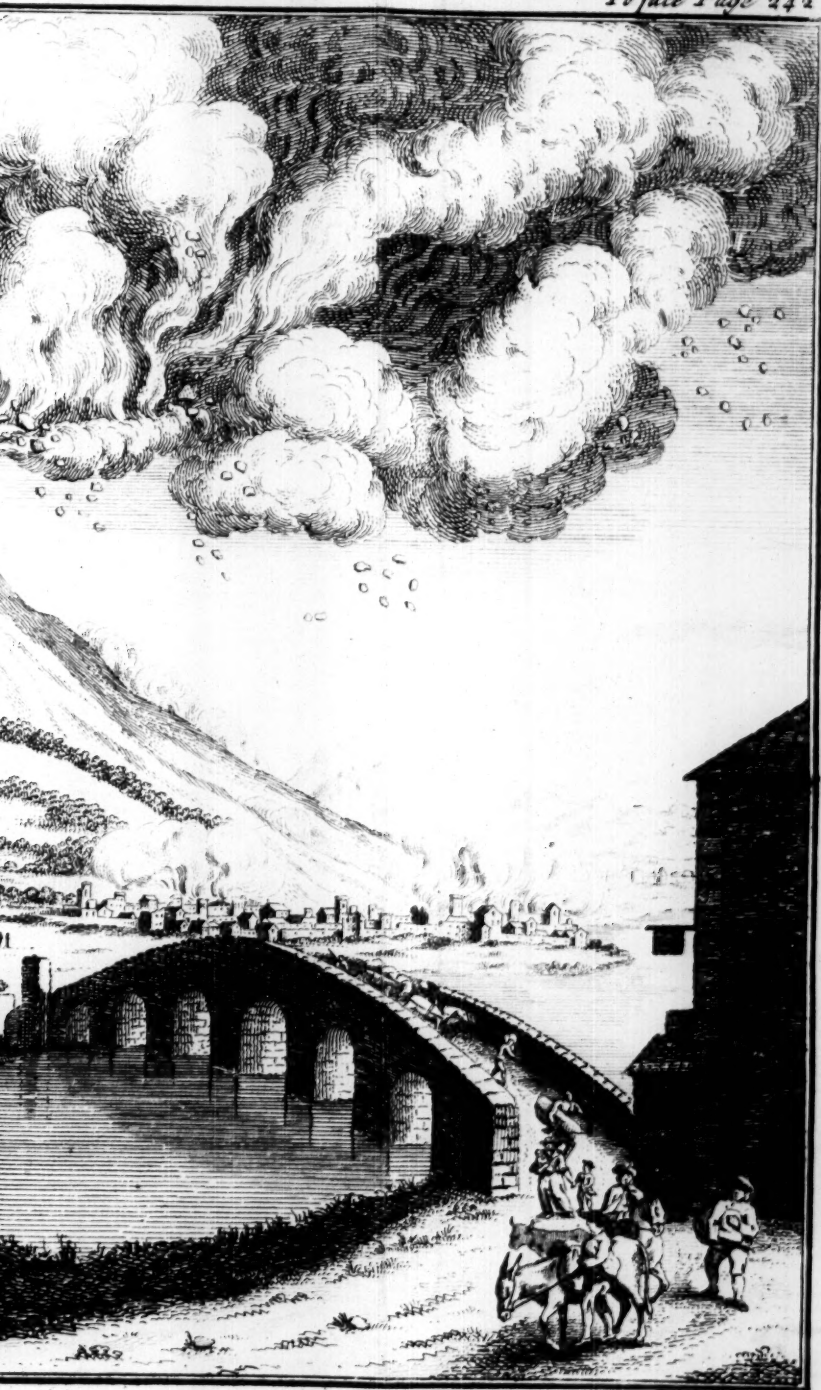
R. Bennett Sculp.

MOUNT VESUVIUS with its Irruption.



R. Bennett Sculp.

MOUNT VESUVIUS with i



with its Irruption 2.

plished it without an infinite deal of fatigue and danger. They have belts about their waists, which you take hold of, by which they pull you up. Three generally present their service, with a belt for each hand, and one goes to assist you behind. From the summit there is a descent of about fifty yards to the area of this once melted matter, which is now hardened, and lies in coils covered with sulphur. The smoke comes out at several places, and particularly much from one on the opposite side, which we were desirous of coming near, to see if there was any flame; but the wind suddenly changing blew the whole cloud of sulphureous smoke about us, which obliged us to reascend the summit as fast as we could for fresh air. This area of once melted matter may be about 300 yards in diameter. It has been observed, that the top of this mountain is lowered some yards within these few years; and, at present, there is no distinguished form of a sugar-loaf on a plain, as in the time of Mr. Addison*, but uniform from the top two miles down. The whole hill took about two hours and a quarter ascending.

The old lava appears on the side of the hill like plowed land, as Mr. Addison describes†; but the new rivers of this melted matter, which issued from

R 2 the

* When we had climbed this mountain, we discovered the top of it to be a wide naked plain, smoking with sulphur in several places, and probably undermined with fire; for we concluded it to be hollow by the sound it made under our feet. In the midst of this plain stands a high hill in the shape of a sugar-loaf, so very steep, that there would be no mounting or descending it, were it not made up of such a loose crumbled earth as I have before described. Addison, p. 144.

† This mountain stands at about six English miles' distance from Naples; though, by reason of its height, it seems much nearer to those that survey it from the town. In our way to it we passed by what was one of those rivers of burning matter, that ran from it in a late eruption. This looks at a distance like new-plowed land; but as you come near it, you see nothing but a long heap of heavy disjointed clods lying one upon another. There are innumerable cavities and interstices among

the late eruption on the 23d of October, 1751, lies on the other side of the mountain, eight miles from Portici. The principal lava from this late eruption ran the same course for seven miles. The depth of it, we were told, was twenty-five palms, or six yards and a quarter. It was still so hot a little below the surface, that on putting down a stick, between one of the openings, the end was scorched. It is remarked in general, with surprize, that the surface of these lavas are not continued crusts, but broken and irregular. Now what is on the top is the scum only, or the lighter particles swimming, which being near the air cools sooner than what is in the greater depth; and, being more weighty, the force of the running of that underneath breaks the scum or top, and perhaps is the cause of such a disjointed surface*.

among the several pieces, so that the surface is all broken and irregular. Sometimes a great fragment stands like a rock above the rest; sometimes the whole heap lies in a kind of channel; and in other places has nothing like banks to confine it, but rises four or five feet high in the open air, without spreading abroad on either side. This, I think, is a plain demonstration that these rivers were not, as they are usually represented, so many streams of running matter; for how could a liquid, that lay hardening by degrees, settle in such a furrowed compact surface? Were the river a confusion of never so many different bodies, if they had been all actually dissolved, they would at least have formed one continued crust, as we see the scorium of metals always gathers into a solid piece, let it be compounded of a thousand heterogeneous parts. I am apt to think, therefore, that those huge unwieldy lumps that

now lie upon one another, as if thrown together by accident, remained in the melted matter rigid and unqualified, floating in it like cakes of ice in a river; and that, as the fire and ferment gradually abated, they adjusted themselves together as well as their irregular figures would permit, and by this means fell into such an interrupted disorderly heap as we now find it. Addison, p. 143.

* When the citizens of Naples thought this eruption had entirely ceased, the bituminous matter came pouring down again very plentifully; but, by means of a deep trench made in the wood of Ottaino, the principal branch of that fiery torrent was turned out of its usual course. A great quantity of smoke issued from the aperture called Atrio del Cavallo, and much the same from the summit of the mountain; which made it thought that there was a latent communication between them.

THE discoveries that have been lately made of the ancient city of Herculaneum, which was swallowed up by an earthquake, and the eruption of Vesuvius when Pliny the elder perished, may make it acceptable to the reader to see the abridged account which is given by Pliny the younger of that dreadful catastrophe, in the 16th and 20th letters of his sixth book to Cornelius Tacitus.

THE younger Pliny informs the great Tacitus †, that his uncle Pliny “was at Misenum, where he had the command of a fleet which was stationed there. On the 9th of the calends of September, about the seventh hour ‡, my mother informed him that a cloud appeared of an unusual size and shape. The cloud, which was afterwards found to arise from Vesuvius, advanced in height, like the form of a pine-tree; for springing up in a direct line, like a tall trunk, the branches were widely distended. I believe while the vapor was fresh it more easily ascended; but when that vapor was wasted the cloud became loose, or perhaps, oppressed by its own gravity, dilated itself into a greater breadth. It sometimes appeared bright, and sometimes black or spotted, according to the quantities of earth and ashes mixed with it. This was a surprising circumstance, and it deserved, in the opinion of that learned man, to be enquired into more exactly. He commanded a Liburnian galley to be prepared for him; and went out of the house with his tablets in his hand. The mariners at Retina, being under consternation at the approaching danger, (for that village was situated under the mountain, nor was there any means of escaping but by sea) intreated him not to venture

† “You are desirous, says Pliny, that I should give you an account of the death of my uncle, that you may be enabled to transmit it to posterity with the greater truth.”

‡ At one of the clock, on the 23d of August.

upon so hazardous an enterprize. He continued firm to his resolution, and performed with great fortitude of mind what he had at first undertaken from a thirst of knowledge. He commanded the gallies to put off from land, and embarked with a design not only to relieve the people of Retina, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people, and boldly held his course in the face of danger, so composed as to remark distinctly the appearance and progress of the dreadful calamity, and to digest and dictate those remarks. He now found that the ashes beat into the ships much hotter and in greater quantities; and, as he drew nearer, pumice-stones, with black flints, burnt and torn up by the flames, broke in upon them; and now the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their approach to the shore. He then directed his course to Stabia, where he met Pomponianus, who was putting his baggage on board some vessels to escape by sea: but Pliny bathed and supped. In the mean time flames issued from various parts of mount Vesuvius, and spreading wide, and towering to a great height, made a vast blage, the glow and terror of which were still increased by the gloominess of the night. They then quitted the house, and covered their heads with pillows bound with napkins, which was their only defence against the shower of stones that fell about them. And now, when it was day every where else, they were surrounded with darkness blacker and more dismal than night; which, however, was sometimes dispersed by some flashes and eruptions from the mountain. In this condition Pliny's respiration was stopped: he fell down, and expired by the sulphur and grossness of the air. When the light returned, which was not 'till the third day after his death, his body was discovered, untouched

untouched by the fire, without any visible hurt, in the dress in which he fell, appearing rather like a person sleeping than like one who was dead *."

THE younger Pliny† and his mother still continued at Misenum. They had for several preceding days together felt an earthquake, which being common in Campania did not much alarm them; but the shocks were so violent that particular night, that all things around were not only moved but seemed upon the brink of destruction. They retired into a little court, which lay between the house and the sea. It was then six o'clock in the morning, when there was but a faint and glimmering light; and the house shook violently. They then thought it expedient to leave the town. The people, distracted with fear, followed them, pressed on them, and drove them forwards. The sea seemed to be forced back upon itself, repelled as it were by the strong concussions of the earth. It is certain that the shore was greatly widened, and many sea animals were left upon the strand. On the land side a dark and horrible cloud, charged with combustible matter, suddenly broke, and shot forth a long tail of fire, in nature of lightning, but in larger flashes. Not long after, the cloud descending covered the whole bay, and they could no longer see the island of Caprea, or the promontory of Misenum. The ashes then fell upon them, however, in no great quantities. Pliny looked back; a thick vapor just behind them rolled along the ground like a torrent, and followed them. They were soon surprized with darkness, not like the darkness of a cloudy night, or when the

* See "The letters of Pliny the younger, with observations on each letter; and an essay on Pliny's life, addressed to Charles lord Boyle, by John earl of Orrery:" published, in two quarto volumes, in 1751.

† He was but eighteen years of age; and was afterwards prime minister to the emperor Trajan.

moon disappears, but such as is in a close room, when all light is excluded. Great were the shrieks of the people ; many paid their adorations to the gods ; but the greater number were of opinion that the gods no longer existed, and that this night was the eternal period of the world. A little gleam of light then appeared. It was not day-light, but the fore-warning of the approach of some fiery vapor ; which, however, discharged itself at a distance from them. Darkness immediately succeeded. Then ashes poured down upon them in large quantities, and heavy, which obliged them frequently to rise and brush them off, otherwise they had been smothered, or pressed to death by their weight. Pliny fortified himself with one great consolation, a miserable one indeed, that all nature was perishing with him. At last the darkness, drawn into the thinness of a cloud, or of smoke, went off ; true day appeared ; the sun shone forth, but pale as at the time of an eclipse. All objects that offered themselves to their sight, which was yet so weak that they could scarce bear the return of light, were changed and covered with ashes as thick as snow. At their return to Misenum, after having refreshed themselves, they remained in that suspense and doubt of mind which hope and fear inspire. Fear indeed was more prevalent, for the earthquake still continued, and several enthusiasts, by dreadful prophecies, increased their own fears and the fears of others. But the younger Pliny and his friends, although they had undergone many dangers, and dreaded still more, yet they could not be persuaded to quit the town, 'till they had received some intelligence concerning his uncle."

NOTHING of notoriety occurs in the life of Pliny the elder, 'till this account of his catastrophe, which happened in the first year of Titus, in the year of Rome 831, when he had not fully completed fifty-seven years of age.

It is a matter of doubt whether the eruption of Vesuvius at this time was the first that had ever happened: but in all probability so extraordinary a phenomenon would have been taken great notice of, if it had ever appeared before, and especially by Pliny the elder, who mentions *Ætna* in a very particular manner, and who could only have been prevented by death from giving a much more exact account of Vesuvius.

To all this account the noble translator of Pliny the younger adds, that, in the year 1717, doctor Berkeley, afterwards bishop of Cloyne in Ireland, visited Vesuvius, at least with as much boldness and curiosity as Pliny the elder. The account given by the bishop of that mountain was communicated to the royal society by doctor Arbuthnot, and is published in the philosophical transactions. It agrees in many particulars with Pliny's description; but his lordship was inclined to believe, that the pumice-stones mentioned by Pliny were a kind of glutinous matter, which was thus described by the bishop.

“THE other mouth was lower in the side of the same new-formed hill. I could discern it to be filled with red-hot liquid matter, like that in the furnace of a glass-house; which raged and wrought as the waves in the sea, causing a short abrupt noise, like what may be imagined to proceed from a sea of quicksilver, dashing among uneven rocks. This stuff would sometimes spew over, and run down the convex side of the conical hill, and appeared at first red-hot: it changed color and hardened as it cooled, shewing the first rudiments of an eruption, or, if I may so say, an eruption in miniature.”

THE bishop further tells us his own safety was owing, in a great measure, to the favorable disposition of the wind. His words are, “Had the wind driven in our face, we had been in no small danger of stifling by the sulphureous smoke, or being knocked

on

how it was possible for it to be hurled so high. The depth of the mouth or furnace, from the side of its opening to the narrowest part of it, seemed above 200 fathoms: but the smoke prevented their making any farther discovery *. He then severely censures poor Misson, and gives in one view all that the most authentic authors, till his time, have written concerning Vesuvius, though much to the same purpose as we have before mentioned; but his prolixity is only a strain of pedantry †. However, he judiciously observes that the ancients should have invented so many fictions with regard to these burning mountains: they relate that the giants made war against the Thunderer, who threw all mount Ætna on Enceladus, Vesuvius on Alcioneus, and Ischia on Typhœus ‡.

MR. Wright was there in 1720, and describes his ascent. He says they passed along the sides of several torrents of such matter as, when the vast and horrid cauldron boiled over, came rushing down in a fiery stream along its sides; and adds, that some part of these currents put him in mind of the Thames after a great frost, in those places where vast flakes of ice had been flung up by the tide, and were then frozen into irregular and rugged heaps. When we had gained the first ascent we found ourselves on a

* Blainville, iii. 442.

† Ibid. p. 460.

‡ Claudian supposes Ceres, surprized at the rape of her daughter Proserpine, to ask whether those giants had broken their prison, and were going to renew the war against the immortals:

An cœlum Titanes habent? ---

“Reigns Jove above, or have the Titans won

The skies by force, and thrust him from the throne?

What spleenful pow’r has dar’d a deed so dire,

While the strong Thund’rer grasps the forked fire?

Has vast Typhœus thrown aside his weight?

Or did Alcioneus the sultry freight

Of hot Vesuvius overturn? or could

The lab’ring giant rise from Ætna’s pond’rous load.”

fort of plain. The ground sounded hollow under our feet, and the heat of it was such that we perceived it to a considerable degree through our boot soles, though we were in so great a heat ourselves after our fatiguing march; and it must be no small heat that was then greater than our own. Now the thunders and the roarings we had heard in our ascent hither were redoubled, though we were not yet come within sight of the mouth that gave them vent; for we had still another ascent to make, and steeper than the first. When we had with much difficulty gained the top of this second mount, we found the whole face of the ground covered over with the drossy substance, of various consistencies, and with sulphur of a thousand colors, from an almost red, through the several degradations, to the palest yellow, and some of them extremely beautiful. When we had traversed some time among the sulphur, cinders, dross, and stones, we came within sight of the roaring mouth; and our curiosity led us full as near it as was consistent with discretion, considering the temper 'twas then in. Immediately before an eruption we heard a tumultuous grumbling in the dreadful cavern: then came out a thick black smoke, which was immediately kindled into globes of fire, and this was succeeded by a furious flame, and vollies of stones, glowing hot, shot up into the air; some fell down again into the mouth; others, striking against one another, diverged; and one of the smaller, about the bigness of a man's head, we found glowing at our feet. We had not heard it fall through the vastness of the other noise; for, besides the bel-lowings and thunders immediate upon the explosion, the resistance of the air to the vollies of stones sounded as though a thousand sky-rockets had been let off at once. The thunders, the thick smoke, and the burning mountain, put me in mind of the description given by Moses of the delivery of the law

law upon mount Sinai *. What Virgil says of mount *Ætna* does so exactly describe this, that nothing can be more close and lively †. When we had observed this extraordinary sight for a while, we thought it best for our curiosity to give way to our safety; for I think we might have been at least as secure in a besieged citadel. Pliny had paid dear for his curiosity at a much greater distance. Our descent was as easy as our ascent was difficult: all our care was to slacken our motion as much as possible, for we were perfectly carried away with the stream ‡.”

OTHER travellers have been surprized at this account given by Mr. Wright, who in many respects is allowed to be a sensible traveller, but in this particular he must be mistaken; for it is as absurd as if he had told us, he took a leap from the top of St. Peter's church to the ground, and escaped unhurt. The elder Pliny did not run so great a hazard, and yet perished. We must therefore conclude, that the Neapolitans are a very dastardly people, and that Mr. Wright was one of the most courageous men that ever existed; for at the first appearance of an eruption, though seven or eight miles distant, they are terribly frightened: but he, in the midst of thunderings, roarings, liquid fires, hot balls and volleys of stones, still boldly proceeds to what he calls the roaring mouth, or what the Neapolitans term *Bocca del Inferno*, or the mouth of hell. Here was courage to perfection! But some authors are so full of

* Exod. xix. 18. xx. 18. Deut. iv. 11.

† Interdumque atram prorumpit, &c.

Æn. iii.

“ By turns a pitchy cloud she rolls on high,
By turns hot embers from her entrails fly,
And flakes of mounting flames that lick the sky.
Oft from her bowels massy rocks are thrown,
And, shiver'd by the force, come piece-meal down:
Oft liquid lakes of burning sulphur flow,
Fed from the fiery springs that boil below.”

Dryden.

‡ Wright, p. 165-172.

vivacity,

vivacity, and have such a lively turn of thought, that they must certainly imagine their works would never succeed, unless they filled them with the most improbable and marvellous incidents.

Mr. Wright himself confesses, the Neapolitans are easiest when they see the mountain burning; for while it has that vent, they are not so apprehensive of those terrible earthquakes which have frequently made such havoc among them. Their deliverance from the terrors of them, whenever they happen, and their not being consumed by the eruptions of the mountain, which has sometimes filled the very streets of Naples with ashes, they all ascribe to their protector S. Januarius; and upon such an occasion, in 1707, they struck a medal in gratitude to their protector*.

To all this we may well add "A new hypothesis to account for the phenomena of Vesuvius," by the abbe Nollet, published among the transactions of the royal academy of sciences at Paris, brought down to the year 1750. This curious writer observes, there is a tradition in the country adjacent to mount Vesuvius, that whenever there has been a considerable eruption it has, besides flame and other matters, thrown out a prodigious quantity of water: and the author of an account of the eruption in 1698 relates, that the sea suddenly retired more than twelve paces, and that water was at the same time spouted from the volcano, which was known to be that of the sea by the shells which were afterwards found scattered at the foot of the mountain, calcined, and of a sulphureous smell. But notwithstanding these authorities, the academy of Naples, who had observed no

* D. Janu. liberatori urbis, fundatori quietis: "To St. Januarius, the deliverer of our city, and the establisher of our peace:" An inscription borrowed from the arch of Constantine in Rome.

retreat of the sea, or calcined shells, in the eruption of 1737, absolutely denied the facts, as impossible; and attributed the inundations of water to the impetuous rains which generally accompany the explosions of the mountain. M. Nollet, however, rejects their opinions, and confirms that of the mountain's throwing out sea water, by an hypothesis which, as it is the most simple, is consequently the best that has hitherto appeared.

THE interior part of Vesuvius, says he, may be considered as a vast crucible, or rather as the heart of a furnace, in which the burning fuel is mingled with substances that have been melted and vitrified by the violence of the fire. That part of the surface which is at the bottom of the hollow is exposed to the air, and appears like solid matter; but, as it is perpetually softened by the violent action of the fire within, it gives way from time to time to the vapors which struggle for vent, and which, when they burst away, bring with them whatever they meet with in their passage. It is, besides, impossible that the vault which covers these immense furnaces should not from time to time be so weakened as in some places to give way and fall in. These falling masses may be considered as being cold with respect to the heat of the melted and burning substances upon which they fall, and must therefore suddenly condense a great part of the vapor which filled the vast cavities below; and a vacuum being thus suddenly produced, the waters of the sea will be necessarily forced by the weight of the atmosphere through the subterraneous canals and crevices which communicate with the heart of the mountain. This water, thrown upon a fire so ardent as to vitrify the hardest substances, must be immediately reduced into vapor; or, in other words, expanded so as to fill 14,000 times more space than it filled while it continued to be water. It cannot, therefore, be thought strange, that

that this sudden and irresistible rarefaction of a contained fluid should shake the vaults which cover the containing cavities ; that in some parts it should force a passage, and issue with great violence at some new apertures, as well as at those which have long subsisted at the bottom of the principal hollow, throwing out torrents of melted matter, shivers of stone, clouds of cinders, and part of the water which there was not time sufficient to convert into vapor, and which must sometimes fall in continued streams, and sometimes in drops, according to its quality, the figure of the aperture at which it issues, and the height to which it is thrown. Thus M. Nollet * accounts for the periodical eruptions of the mountain, for the earthquakes which precede them, for the sudden subsiding of the sea, and for the waters which are thrown up, and the violent rains which have been generally supposed to happen at the same time, though without any apparent dependance upon the concomitant phenomena.

VIII. HERCULANEUM.---In one part of the town of Portici is the entrance that descends to the subterranean city of Herculaneum, or what little is to be seen of it ; for as they clear one part away they fill up another, the expence, perhaps, being too great to lay it all open. The design seems barely to search for antiquities ; and the king is likely to have the greatest collection of medals in Europe. This city must have been situated as Portici is now ; for we knew we crossed under the main street, by hearing the coaches rattle over our heads. In another part of Portici you descend to the theatre that was discovered in 1738, which is one of the completest pieces of antiquity that is to be seen.

* He was afterwards a fellow of the royal society of London.

THE name of the city found under Portici, as some workmen were digging the foundation of a pleasure-house for the king, was written by Latin authors Herculaneum, Herculanium, and more commonly Herculaneum. It has also been called by the poets the City or the Salt-pits of Hercules; *Urbs Herculeæ, Salina Herculeæ*. This was one of the most ancient cities in Italy, and is supposed to have been built before the Trojan war. Dionysius, of Halicarnassus, relates that it was founded by Hercules; and though many of the relations of Dionysius appear to be fabulous, yet there are many reasons why this ought neither to be suppressed or rejected. According to him, Hercules having destroyed the tyrants and robbers who infested Spain and Gaul, and civilized the native savages of those countries, passed the Alps, and entered Italy. The fleet which accompanied him into Spain, being detained by contrary winds, could not meet him 'till after a considerable time, on the borders of the Sarno, near the foot of Vesuvius. Having in this place consecrated to the gods the tenth part of all the riches which he had acquired, he first built Pompeia, on the spot where he had encamped; and afterwards Herculaneum, at the port where his fleet arrived. These cities were distant about nine miles from each other; and the time when they were built is fixed, by the best chronology, to the 3476th year of the Julian period, 1238 years before the vulgar æra.

HERCULANEUM having been totally overwhelmed, we should have been ignorant of the particulars of its situation, if they had not been mentioned by ancient writers. In a passage which Nonnius Marcellus has preserved from Sisenna, under the word *Fluvia*, it is said to have stood on an eminence of the mount Vesuvius, upon the sea-coast, and between two rivers, probably the Sarno and Sebetho. According to Strabo, it was defended by a citadel,
built

built on a kind of natural mole, or neck of land, which advanced considerably into the sea. Its harbor was secure against all storms, and its air salubrious and delightful in the highest degree. It was successively possessed by the Osques, Cumeans, Tyrians, and Samnites.

THE Romans became masters of Herculaneum 293 years before Christ; but it was not included among the Roman provinces 'till the sixth consulate of Marius, 100 years before Christ. The agreeable situation of this coast induced many of the principal Romans to build pleasure-houses there; and it appears that there were several at Herculaneum: Cicero mentions one that belonged to Fabius, and Seneca mentions another built by C. Cæsar. It appears too, by a description which Statius has given of a house of this kind, that they were decorated with the finest pieces of painting and sculpture, the principal performances of Apelles, Phidias, Polycletus, and other Greek masters; which will account for the great number of exquisite remains of ancient art that have been found in the ruins of Herculaneum. This city suffered the first shock by an earthquake, which happened on the 5th of February, 63, and continued to waste the neighbouring country during many days. Pompeia was entirely swallowed up, great part of Herculaneum was reduced to ruins, and the rest so shattered that it must have fallen if it had not been repaired by the people when they had recovered from their fright. Six years and nine months after this accident, on the 1st of November, 76, under the 6th consulate of Titus, the first year of his empire having commenced the preceding August, Herculaneum was totally overwhelmed by an eruption of Vesuvius. Pompeia, which had just been rebuilt, was totally destroyed, and buried, with Herculaneum, under the ruins of Vesuvius. "Jupiter," says Statius, who was a cotemporary writer, rooting

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up the mountain from the earth, and lifting it to heaven, threw it thence in fragments upon those unfortunate cities.

FROM the founding of Herculaneum to its final overthrow was 1316 years. In its ruins a long inscription has been found, very much damaged and mutilated, in honor of Vespasian, in whose time many new edifices were probably erected when the damage done by the earthquake in 63 was repaired; and it may be reasonably supposed, that many more memorials of that emperor will be found.

IN entering this subterranean, first, there is a steep descent of seventy-two paces, strait forward; then, turning to the right, is another of seventeen ancient steps; after which is seen the appearance of the outside of houses; bases of pillars of brick, some stuccoed and fluted, some standing upright, others overset. We went into several rooms, some circular like baths, all stuccoed in compartments, and painted. We walked upon marble floors worked in mosaic, in pretty taste. Here, stamping the foot, it sounded hollow; by which we conjectured we were in one of the upper rooms of a house. We saw some beams that were burnt to a coal, and crumbled to pieces when touched; others not burnt, and the wood of these so hard and tough that a knife would scarce cut it.

THE next thing we came to was a square monument, which belonged to the Balbus family. Near it is a vault with seven niches, and an urn standing in each, with bones and ashes in them; and when they were first found a piece of money was in each. Farther on, we saw a neat well, as if just built, with brick walls, some up, and others overset, in confusion; which was all to be seen.

THEATRE.—The form of the Theatre, that was discovered in 1738, is a part of a circle; and there are eighteen seats of marble one above another. Each

seat

seat is divided into two steps, at proper distances, the breadth being only for one person to descend at a time to his place. Above the seats is the corridor, which goes round the whole, and from whence the entrances open to descend to the arena, where one of the grand ones is to be seen. The sides of this corridor were incrusted with marble, and ornamented with statues in the several niches; but they have stripped these of all, and left the walls naked; yet the seats remain entire, as if lately finished. This theatre was filled up with the lava from the eruption in Pliny's time, and when the city was destroyed. To throw in the light, they have cut in it a depth of twenty-one yards from the surface of the earth.

ANTIQUITIES.—Those that were found in this subterranean city are kept at the palace of Portici, where are to be seen,

Two equestrian statues of Balbus and his son, which stand before the entrance of the palace. They were found in the theatre of Herculaneum, and formerly stood before the front of it. These statues are of marble, and esteemed of excellent workmanship: they are accoutred with bridles, like our snaffles.

A FEW more statues stood in an adjacent shed, among which were two in the habits of consuls.

THE paintings are in great numbers, but most of them came off the outside of houses, and seem as loose sketches; though some of these are beautiful, and done with a fine taste.

SOME ornaments, birds, and beasts, painted with much spirit.

SOME pretty landscapes, wherein the aerial perspective was observed, but not the lineal; which makes some connoisseurs dispute whether the ancients knew any thing of it.

SOME small figures sketched in colors, with wonderful grace in their attitudes: the colors on most of them are lightly laid on.

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A PIECE of Chiron teaching young Achilles to play on the harp, which is finely painted: the youth is a most beautiful made figure; the design is equal to the antique, and coloring to the modern.

THERE are some others tolerably good; as

THESEUS standing with the minotaur dead at his feet.

CHIRON teaching Achilles to throw the javelin.

A SMALL piece, of a parrot drawing a chariot, and a grasshopper driving. Some think it alludes to Nero, as a piece of satire.

A PIECE which seems to represent the story of Appius and Virginia; being one of the best.

THREE women; one finely painted.

A WOMAN in a pensive attitude.

THERE is also a room full of working utensils, and kitchen furniture, as pots, saucepans, gridirons, and other things found in Herculaneum; which are much like those of modern times.

IX. SOLFATERRA.---On the hill above Pozzuoli is the Solfaterra*, or Vulcan's cave, which looks like a frozen lake; and if a stone is dropped with any force, it sounds hollow, and trembles under one. The circumference of it is about 300 yards, and the whole is covered with sulphur. There are several holes where the smoke issues out with such a force as to throw up little pebbles in the air; and if a piece of iron is held over one, it will be wet in a moment, as from steam; but if a piece of paper is ever so long

* Or rather Solfarata. Keyfler. ---It is a large plain within the top of a hill, which, as it were, rims it round. Wright.---The subterranean fires of Pulzol are much less terrible than those of Vesuvius, and have afforded great advantages to mankind by yielding prodigious quantities of sulphur and allum. Vulcan's court

is above 150 fathoms above the level of the sea, and has but one entrance, which is on the south side. Abbe Nollet.---It is a remarkable spectacle to see this sulphur burn continually, without being consumed by the fire, which is owing to the moisture and vapors of the waters that pass beneath. Blainville, iii. 406.



The Mountain of SOLFATARA near Naples.

held over the hole, it will neither be wetted nor scorched in the least. They place tiles over these holes, to receive the smoke or steam upon them, which hardens into a crust, and becomes *sal armoniac* of the best kind.

A PERSON who is fond of seeing natural curiosities cannot but meet here with the highest entertainment, as without danger and much trouble he may behold *Vesuvius* in miniature; and it is thought, that both these volcanos have a communication with each other.

THE ore from which the sulphur is extracted is a kind of soft stone, which is found by digging. This is broken into small pieces, and put into earthen vessels, which being covered and luted are placed in a furnace. These vessels communicate, by a pipe inserted near the top, with other empty vessels that stand out of the furnace, and are also exactly closed. The sulphur being disengaged from the oar, by the action of the fire, passes over in fumes to the empty vessel, where it is first condensed into a fluid, and then hardened into a cake, which is afterwards melted again to refine it, and then made up into rolls.

THE substance which contains the allum is found more to the west, and is a kind of earth resembling marle both in color and consistence. This earth, with water enough to cover it, is put into cauldrons of lead, which are sunk into the ground up to the brim. The natural heat of the soil is sufficient to disengage the salt from the earth, and it is found shooting into chrystals on the surface. However, in this state, it is still mixed with some foreign substances, and therefore it is again melted with hot water in a large stone vase, from which it is taken in very fine chrystals, the foreign substances having precipitated to the bottom.

BISHOP Burnet says the *Sufatara* is a surprising thing, and tells us, "There is a bottom, out of which

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the force of the fire, that breaks out still in many places in a thick steaming smoke that is full of brimstone, did throw up about 150 years ago a vast quantity of earth, which was carried about three miles thence, and formed the hill called Monte Novo, upon the ruins of a town that was overwhelmed with the eruptions, which is of a very considerable height *."

X. THE Isle of Caprea.---This island lies about three Italian miles from the extremity of the main land; being about four English miles in length from east to west, and about one in breadth†. The western part, for about two miles long, is a continued rock, vastly high, and inaccessible on the sea side. It has, however, the greatest town in the island, that goes under the name of Ano-Caprea, and is in several places covered with a very fruitful soil. The eastern end of the isle rises up in precipices near as high, though not quite so long, as the western. Between these mountains is a rich and fertile valley, covered with vines, figs, oranges, almonds, olives, myrtles, and fields of corn. Here stands the town of Caprea, the bishop's palace, and two or three convents; but the inhabitants are very poor, most of them being fishermen, and frequently exposed to the insults of the Barbary corsairs.

THIS island was the retreat of Augustus, and more particularly so of Tiberius in his declining years, when he committed the most monstrous debaucheries, while Sejanus governed at Rome, 'till he was massacred by the populace. In the midst of that fruitful tract of land rises a hill, that was probably covered with buildings in the time of Tiberius. There are still several ruins on the sides of it, and about

* Burnet, p. 178.

† Addison, p. 150.---But another writer says, it is about six miles long, and two broad. Blainville, iii. 459.

the top are found some dark galleries. Medals have been frequently dug up here, called by the antiquaries *spintria*, on account of the various infamous postures delineated upon them, invented by those who accompanied Tiberius in Caprea, and whom Suetonius calls *monstrosi concubitus repertores*, or “inventors of unnatural lusts.”

BESIDES the cathedral dedicated to St. Stephen, there are also the churches of St. Lawrence, St. Aniello, St. Savior, St. John Baptist. St. John the Evangelist, St. Severin, St. Vincent, St. Maria della Scala. and some others. There likewise is a convent of Carthusians, built after the model of that of Naples under the castle of St. Erasmo. It is fortified by some towers; and its church is dedicated to St. James, of whom they pretend to shew an arm and a great toe.

THE Romans after the death of Tiberius sent a body of pioneers on purpose to demolish the buildings, and deface the beauties of the island.

THE Islands of Procita and Ischia.---These islands are opposite to Misenum, both producing plenty of fruit and excellent wine, and affording several pleasant spots for hunting.

PROCITA* is about six Italian miles in circumference, and contains about 4000 inhabitants. It was granted by Charles V. to the house of Avalos, who have a splendid palace built on a small cape, which advances into the seas.

ISCHIA is two miles from the other, and was anciently called Inarime. It is about eighteen miles round, and abounds in ortolans. It is an episcopal see, and has a town called Celsa. Formerly it suffered frequent damages from volcanos, and espe-

* It is but four miles from the continent, between the cape of Misenum and the island of Ischia. Blainville, iii. 418.

cially in 1301 : but no fiery eruptions have happened since, at least of any consequence ; and the smoke seen here and there to issue from between the rocks proceeds from the hot springs and baths, of which there are now above thirty in the island, besides other sudatories.

INCONVENIENCES in the Kingdom of Naples.--- Amidst its fertility and other natural advantages, this kingdom is not without many inconveniences. The south part has suffered extremely by earthquakes, many places are infested by swarms of lizards, and some are annoyed by Scorpions ; but another plague, almost peculiar to this kingdom, especially the southern parts, is the Tarantula.

TARANTULA.---It is so called from the city of Taranto, in whose neighbourhood they chiefly abound ; and the persons bit by this insect are called Tanrantolati, whose extravagant vicissitudes of laughing and shrieking, sobbing and dancing, are well known.

THE tarantula is in shape like a spider, but much larger, being almost as big as a nutmeg. It has eight legs, four on each side. They abound principally in the province of Barr, and generally appear in the time of harvests. They are of divers colors* ; and their chief haunts are holes in the earth, old walls, and hollow trees. The cobweb it makes is coarser and stronger than that of a common spider. The poison is contained in two small vesicles within the gums near two fangs, with which they are armed besides lesser teeth. Its bite at first occasions only a small red tumour, like that from the sting of a wasp.

THE surprising effects of its bite, and singular method of cure, are well known to the world, and

* There are above eight species of them differing in size, color, and form, but producing the same mischievous effects by their venom. Keyser, ii. 367.---They are found chiefly in the provinces of Capitanata, Barri, Lecce, and Otranto. Blainville, iii. 486.

have been so amply discussed by the late doctor Mead, that to say much on the subject would be superfluous here. We shall, therefore, only briefly relate what came under our own immediate cognizance and that of our friends.

It has been observed, when a person has been bit by one of these creatures, that he is soon after seized with a trembling, turns very pale, and roars out most dreadfully, as if raving mad: but, what seems very extraordinary, the distemper baffles all the art of medicine, and is only to be cured by music; on the hearing of which, they start up as from a lethargy, and fall a dancing, so that the motion occasions a free perspiration, and carries off the effects of the poison received from the bite of the animal †.

ONE of our friends was accidentally present at a transaction of this nature; for it happened one day, as he was walking through one of the streets of Naples, he observed two young women dancing, with a prodigious quick motion, without any regularity. A great concourse of people were assembled about them; and, on enquiry, he found that one of them had been bit by the tarantula. A person stood by them with an instrument of music in his hand, and kept continually playing. She was dressed in a short loose jacket without sleeves, a thin light petticoat, and had no stays on; but on each arm was tied a broad red ribbon. The other woman was in

† Very few of such unhappy persons can bear the sight of black or blue, but seem delighted with red or green objects. They are also seized with an aversion to eating fruit or vegetables. A melancholy silence and a fixed eye are the first symptoms by which the bite of the tarantula discovers itself; and then musick is immediately called in to the assistance

of the patient, to rouse him to a violent motion, to promote perspiration and a copious sweat. But neither the same tunes nor the same instruments answer this end, with regard to different patients: several trials are therefore made, and chiefly with the guitar, hautboy, trumpet, violin, and Sicilian kettle-drum. Keyfl. ii. 366.

the common dress of the place, and was hired to dance with the unhappy person; for it seems they will not dance by themselves. Several other women stood by for the same purpose; so that, when one was tired, another relieved her by taking her place, while the unfortunate woman kept on all the time. Against the wall of the house near to which she was dancing several women's petticoats were hung up on a line, all of the most lively colors, but none of black, to which color the party bit has a mortal antipathy. In the midst of her dancing, just as the fancy took her, she would run directly to one of these petticoats, and that she pitched upon was taken down, and put on her. The musick still kept playing, for that must never cease, and then they began to dance again, 'till she fixed upon some other colored petticoat; and in this manner she continued dancing near two hours, 'till her strength being quite exhausted she fell down, but was soon taken up, carried home in an arm-chair, and put to bed. This ceremony is repeated for three days, when the patient is cured and out of danger: and without this uncommon remedy, the person bit dies raving mad in about twenty-four hours.

It is remarkable, that the patient on his recovery remembers nothing of what passed during his disorder. If the cure is not perfectly effected, and the poison entirely expelled, the same symptoms fail not to appear again the succeeding year, especially during the summer heats; and some have labored under this terrible disorder at intervals for ten, twenty, and thirty years, and others during their lives.

FROM Naples to Messina the best way is to go by sea in a felucca or tartan, of which kind there are conveniences every week; and with a fair wind you may perform the voyage in three or four days. Those who cannot bear the sea must take the land route; but they are to observe, that it is a very
difficult,

difficult, inconvenient journey, the roads being very bad, the accommodations extremely indifferent, and few curiosities by the way.

C H A P. VI.

T H E

A P P I A N W A Y.

THE Via Appia, or Appian Way, was so called from Appius Claudius, a Roman senator, who had it made at his own expence while he was consul. This is one of the most grand and noble remains of the magnificence of ancient Rome, being five days journey, or 360 miles in length, extending from Rome quite through the kingdom of Naples to Brundisium, a sea port, at the very extremity of all Italy. It is so broad, that two large carriages may pass each other; being composed of large black flint stones above a foot square, and so wonderfully cemented together, that it is as firm as if one entire stone. But what is still more surprising is the astonishing strength and duration of this causeway, which has remained above 2000 years, and is for several miles together between Rome and Naples as entire as when first made, notwithstanding such great numbers of passengers, horses, mules, and all kinds of carriages, have perpetually been passing and repassing over it for such a long succession of ages, that many think it the greatest curiosity of the kind, not only in Italy, but in the whole universe, and serves to give us an idea of the grand disposition of mind of the old Romans, who contrived their works
in

in such a manner as to withstand even the force of time itself*.

APPIUS exhausted the public treasure in extending this road from Rome to Capua. The Romans, after the defeat of the Samnites, continued it as far as Beneventum, where a Roman colony was planted in the consulship of Appius Claudius Crassus, son of the censor, in the year of Rome 485. The Messapians, Tarentines, and other people of that part of Italy, being subdued by the Romans about the year 490, the Via Appia was carried on as far as Brundisium, which then became a celebrated port for the common passage out of Italy into Greece and Asia, and was made a Roman colony in the year 510, during the consulship of Torquatus and Blæsus.

THE Via Appia, originally fabricated with the utmost firmness and solidity, was beautified in the year of Rome 631, by C. Sempronius Gracchus, who repaired the military roads in Italy, and set up all along them military pillars, on which the distances from mile to mile were marked. Besides these or-

* This famous road derives its name from Appius Claudius, who was censor in the year of Rome 443, and made it at his own expence from Rome to Capua. It appears from Horace, Strabo, and Tacitus, that it extended as far as Brundisium in their time; yet they make no mention of the person by whom it was continued.---The stones of this pavement are about a foot and half square, and so hard and firmly cemented as to have stood the continued frictions of carriages for above 2000 years. This causey is twenty palmi broad, and affords sufficient room for two carriages to go abreast. Keysser, ii. 339.---The middle part of the way, where

the horses and carriages go, is about four yards wide, and flat, not raised at all with a roundness in the middle of that part, nor does it appear ever to have been raised so. A flat border is raised on each side for foot people, where are the remains of several old monuments. Wright, p. 135.---This highway is twelve feet broad, all made of huge stones, most of them blue, and they are generally a foot and half square on all sides. One thing seems strange, that the way is level with the earth on both sides; whereas so much weight as those stones carry should have sunk the ground under them by its pressure. Burnet, 182.

naments,

naments, he placed several blocks of stone by the sides of the highways, for the repose of travellers, and to serve as steps to assist those who travelled on horseback in mounting and dismounting their horses. Julius Cæsar was at great expence in maintaing this road, and actually undertook to drain the marshes of Pomptina; which work was finished in the reign of Augustus, who considerably repaired that part of the road near Capua. The emperors Vespasian and Domitian were at great pains upon the same account; and Nerva expended great sums in repairing it, as appears by inscriptions upon some of the miliary pillars, which have been found in the marshes of Pomptina. The emperor Trajan completed the work begun by his predecessors, continued this road as far as Brundisium, and repaved another public way, which lay between that place and Beneventum. Caracalla repaired the Via Appia, for the length of one and twenty miles, towards Terracina and Fondi: another part of this way, lying between Liris and Sinuessa, was repaired in the reign of Maximianus Herculus: and lastly, Theodoret king of the Goths caused nineteen miles in length of the canal Decennonii, which ran along the Via Appia, between Tre Ponti and Terracina, to be repaired, to drain the Pomptine marshes.

THE Via Appia actually began from the city of Rome; and it is well known, that the emperor Augustus set up the gilded pillar at the foot of the Capitol in the Forum Romanum, at which all the military ways of Italy met: but it has been a great question among the antiquarians, whether the distances marked with numerals on the pillars, set up on these publick ways, were reckoned from this Milliarium Aureum, as from a common center, or whether they were computed only from the gates of the city.

THERE were many buildings and other monuments, which were situated on the Via Appia, as the Septizonium of Severus, the tombs of the Arrian family, the arch of Constantine the Great, the temples of Fortune and Mars, the tomb of Metella wife of Crassus, and those of the families Cecilia, Cornelia, Servilia, Attilia, and others; of all which Pratilli has given a very clear and satisfactory account.

THE town or village of Bovillæ was ten miles from Rome; and four miles from thence upon the Via Appia was the Arx Albana, now Albano, built at the foot of mount Albanus, upon which once stood Alba, the mother city to Rome, but destroyed in the first ages of the Romans. The site of this ancient city is now called Palazzolo, in the neighbourhood whereof stands a beautiful and pleasant villa, which is the ordinary residence of the popes in spring and autumn. From Albano we come to the ancient Aricia, which is sixteen miles from Rome: it is now called Riccia, and stands in a hollow bottom, on which the ancient castle was built. On the left beyond Aricia were the temple, lake, and sacred grove, of Diana Aricina; and the grotto and fountain of the nymph Egeria, now called Nemi. From hence the road passed below Lanuvium, by a village called Sub Lanuvio, where is now the bridge of S. Gennerello, to the place called Ad tres Tabernas, situated, as Cicero informs us, upon the very spot where the road from Antium to Velitræ crossed the Via Appia. The road then leads through Ad Sponsas to Forum Appii, where the brethren that were at Rome went out to meet St. Paul; and there is now a church built on the spot where they first met that apostle, when he was brought prisoner to Rome. The Jerusalem itinerary places Ad Medias nine miles from Forum; and we find upon the Via Appia a place called Mefa, which has some resemblance to the old name. From Ad Medias to Terracina was ten miles, which

which last place was anciently called Anxur, and stood upon high rocks that commanded a fine view of the sea.

FUNDI is about fourteen Roman miles from Terracina, and was a Roman colony frequently mentioned by historians. At the foot of mount Cecuba is a miliary column marked LXXVIII. As we come down from the mountain we arrive at a plain, in which the town of Formiæ was situated, about fourteen miles from Fundi. The Mamurræ, an ancient and illustrious Roman family, had a house at Formiæ, the ruins of which are still to be seen at a place now called Murrano. The beautiful prospect which presents itself to the eye at Formiæ, its vicinity to the sea, the great plenty of water with which it is supplied, and the fineness and salubrity of its air, renders Formiæ extremely pleasant. To the right of the Via Appia, towards a tower now called Torre di Cicerone, and at about 200 paces from the sea, stood a country house belonging to Tully, whither that great orator retired to avoid the fury of the triumvirate, and it was from this place that he embarked to fly into Greece; but, being driven back by contrary winds on the coast of Cajeta, was there barbarously murdered. From Formiæ the Via Appia runs partly along the sea-shore to Minturnæ, which is situated on the river Liris, now Carigliano, three miles from the sea, and nine from Formiæ. Minturnæ became a Roman colony in 458, but was destroyed by the Saracens in the ninth century, and has never since been rebuilt. Here are still some remains of a magnificent amphitheatre, and of a fine aqueduct. The Via Appia then passed through Minturnæ, and was continued by a causeway across the marshes. It then came to the foot of mount Mafficus to Sinuessâ, very large ruins whereof are still visible on the sea-shore, on this side Mandragone. At the point of mount Mafficus, called La Rocca di

Mandragone, the Via Appia turned to the left, and led directly to Casilinum and Capua: and near the same point the Via Domitiana struck out of the Appian to the right, and went by the sea-side to Liternum, Cuma, and Puteoli. The Via Appia, which passed between Mandragone and the foot of the mountain, led to the Pons Campanus, nine miles from Sinuessæ, upon the little river Savus, now called Saone, and not far from a place at present called Al Molino de Monachi. The road afterwards passed between the plain of Falernum and the Campus Stelatinus. Four miles from this bridge stood Urbana, since demolished by the Saracens. From the Pons Campanus the road came to a place called Ad Octavum, which was at the eighth column reckoning from Capua, and then crossed the Volturnus over the bridge at Casilinum. This town was made a colony in the year of Rome 694, but was in a ruinous condition in Pliny's time, and in which it still continues; but it has a very magnificent bridge still remaining entire. The ancient city of Capua being destroyed, count Landon and his brothers built the present Capua partly upon the site of Casilinum, and transported thither, in the year of Christ 856, the inhabitants of the old city, which stood about three miles from it. Horace, after he had passed the Pons Campanus, arrived betimes at Capua, which was about seventeen miles from that bridge. Old Capua was the capital of Campania; and, in the time of its splendor, not only the rival to imperial Rome, but one of the largest, most magnificent, and opulent cities in the then known world. Writers have varied much in their opinions concerning the origin and time of the foundation of this city, which was of very high antiquity, and undoubtedly more ancient than that of Rome itself. After this city had claimed the protection of the Romans against the Samnites, in the year of Rome 410, its history became

came more generally known. In the year of Rome 435 it obtained the privilege of Roman citizens, on account of the great humanity shewed by its inhabitants to the Roman consul and army, who had been obliged to pass under the *Furcæ Caudinæ*. No sooner was this city allied to that of Rome, than it pretended to be her rival, and insisted upon the nomination of one of the two consuls. Its senate consisted of 300 senators, the chief of whom was stiled *Medix Tuticus*, or sovereign magistrate. Rome haughtily refusing to allow Capua any share in the nomination of the consuls, the Capuans took this refusal as a very high affront, imbibed an inveterate hatred to the Romans, and sufficiently manifested their resentment after the fatal battle of *Cannæ*. Capua, having entered into an alliance with Hannibal, received him and his army within her walls; a step which proved fatal to her, and was the absolute preservation of Rome: for the Carthaginians, softened and enervated by the pleasures and luxury of Capua, were no longer in a condition to resist the power of the Roman arms. Rome, therefore, resolved in her turn to be revenged on Capua, and the consuls received orders to besiege it. Hannibal in vain attempted to raise the siege; and notwithstanding he marched to Rome itself, yet the Romans, animated by revenge, chose rather to expose their own country to the fury of an invader than to raise the siege. Capua, being at length abandoned by Hannibal, was forced to surrender to the Romans, and submit to the most rigorous treatment. Its principal senators were put to death, and the inhabitants dispersed: the city was deprived of its laws and magistrates, and, being reduced to the state of a prefecture, was governed by a prefect annually sent thither from Rome. However, the Romans spared the walls of the city, and the public buildings. The circumference of its walls, exclusive of the suburbs,

was about 5600 paces. In the time of Augustus it had at least 300,000 inhabitants and a great number of magnificent buildings, as the temples of Jupiter Capitolinus, Mars, Venus, Ceres, Neptune, Mercury, Castor and Pollux, and others. Without the town, at the foot of mount Tiphates, stood the temple of Jupiter, and that of Diana Tiphatina, often mentioned by historians and on antique monuments. This magnificent temple had a sacred grove, a circus, a theatre, and extensive buildings for lodging the priestesses. There are still very grand remains of this temple in the church of St. Angelo, which was built upon its ruins. The city of Capua, besides temples, contained other buildings of wonderful grandeur and magnificence, as the capitol, the senate-house or curia, the forum or public place, the theatre, the circus, and an amphitheatre built with four rows of pillars, and which was almost as large and magnificent as the Flavian amphitheatre at Rome. The city of Capua had likewise its gymnasium, and a school for gladiators which contained 40,000 persons, a superb portico, public granaries, baths and fountains, the waters of which were brought into the city by several aqueducts, the ruins whereof are still visible. This city continued in a state of grandeur and magnificence during the continuance of the Roman empire; but it afterwards suffered greatly from the Goths, and Genferic king of the Vandals. It then fell into the hands of the Lombards, and was at last burnt by the Saracens in 842. Twelve years after this catastrophe, its inhabitants removed to New Capua, which was built upon the banks of the Vulturnus. Several villages are built upon the ruins of old Capua, the most considerable of which is that of Sancta Maria di Capoa, which still preserves the name of the ancient city.

THE Via Appia entered Capua by the gate of Casilinum, and passed under a triumphal arch. It
went

went out of the city again by the gate Albana to Galatia, a city or Roman colony, the ruins of which are now called La Galazza, and where several monuments of antiquity are frequently found. From Galatia the way led to Ad Novas, the distance of which, as marked in the itineraries, corresponds with a village now called La Nova, near Arienzo. From Ad Novas the Road led to Caudium, a town and colony situated in a valley, the entrance into which was by the famous passages anciently called Furcæ Caudinæ, now Fircia, situated below the castle of Arienzo.

THE Via Appia was then continued to Beneventum, one of the most ancient cities in Italy, called formerly Maleventum, which became a Roman colony in 486, and was one of the eighteen colonies that continued faithful to the Romans during the second Punic war. It is now one of the finest towns in Italy, and belongs to the holy see.

WHEN the Romans had brought the people of Apulia and its adjacent countries under submission to them, they continued the Via Appia from Beneventum to Brundisium. The exact time when this part of the road was made is not known; but, as Tully mentions it in his epistles, it is certain that it happened before the fall of the commonwealth. Three different ways led from Beneventum to Brundisium; one on the right by Venusia and the neighborhood of Tarentum; the other on the left by Æcæ and Herdonia; and the third ran between the two former through Trevicum, the neighborhood of Alculum, and Canusia. All these three different ways leave Beneventum just without Trajan's arch, now called Porta Aurea. The way which went to the left through Æcæ, now Troja, divided itself from two others which led to Eclarium, the ruins whereof appear near Mirabella. From Eclarium the Via Appia took its direction to the right towards

278 THE APPIAN WAY.

Venusia. From Canusia the road went to Rubi, a very ancient town. Afterwards it led to Botuntus, now Bitonto, situate in a fertile plain. From hence the road continued along the coast of the Adriatic to Bari, which was a Roman municipium. Finally, the Via Appia continued to Brundisium, and there terminated. Brundisium is famous in history on account of its antiquity and the goodness of its port. In the year of Rome 487 it was subdued by the Romans, who planted a colony there in 509. Pompey retired thither during the civil wars, but was obliged by Julius Cæsar to abandon it, and retire into Epirus. It has been several times sacked by the barbarians, but has been rebuilt on account of the goodness of its port. The cathedral church is a magnificent structure, and was built by Roger king of Sicily. The sea formerly encompassed three sides of the city; but at present its circumference is very much contracted. Here we see several inscriptions and other monuments of antiquity. The Via Appia that passed near Tarentum came to Brundisium, where it rejoined the Via Trajana.

THE following is an account of the itinerary distances from Rome to Brundisium:

	Miles		Miles
To Aricia - - - -	16	Ad Pontem Campanum - - -	9
To Appii Forum - - -	26	Ad Octavum - - - -	9
Ad Medias - - - -	9	To Capua - - - -	8
To Terracina - - - -	10	To Beneventum - - - -	32
To Fundi - - - -	14	To Rubi - - - -	107
To Formiæ - - - -	14	To Bari - - - -	21
To Minturnæ - - - -	9	To Brundisium - - - -	71
To Sinuessæ - - - -	9		
		Total from Rome to Brundisium	364

It is observable, that the distances on the miliary columns were reckoned from Rome as far as the extremity of Latium, taken in the utmost extent, that is, just below Sinuessæ; but in Campania the distances on the columns were numbered from Capua. The great cities were as a central point, from whence all distances

distances within the territories of those cities were reckoned.

THE Roman way which led by Troja was much of the same length with that aforementioned; but that which passed by Venusia and the neighborhood of Tarentum was shorter by about eight or nine miles. Pliny takes the medium between these distances, and reckons with Strabo 360 miles from Brundisium to Rome.

A GENERAL VIEW OF ROME.

On the 1st of April 1793, our travellers left our inn at Naples, and proceeded to Rome, to visit what was curious there in the churches, palaces, and other places.

CHURCHES.

St. John Lateran — This is the pope's cathedral, and is called the mother and chief of all the churches in the world. In this church are the most valuable treasures of art and science. In large niches under the arches are as many bas-reliefs, six of the old testament, and six of the new, the way of type and anti-type. Over the high altar is a large tabernacle of fine marble, supported by four pillars, where the half bodies of St. Peter and St. Paul are sometimes exposed to view. Here also is shown the table on which they preened our Saviour at his last supper with his disciples: it is a brown board, like oak, and preserved in a case with a glass window before it. They here also show Moses' ark &c.

Here also they pointed to it, as the tomb of Moses and Aaron. A piece of Aaron's rod is shown in St. Peter's church at Prague, and for these things the Pope gives a saving the rest of his church.

B O O K IV. F R O M N A P L E S T O R O M E.

C H A P. I. A GENERAL VIEW OF ROME.

ON the 13th of April 1753, our travellers set out from Naples on their return to Rome, to visit what was curious there in the churches, palaces, and other places.

C H U R C H E S.

I. St. John Lateran.---This is the pope's cathedral, and is called the mother and chief of all the churches in the world. In this church are the twelve apostles in marble, twice as large as life: under them are as many bas-reliefs, six of the old testament, and six of the new, by way of type and anti-type. Over the high altar is a large tabernacle of fine marble, supported by four pillars, where the half bodies of St. Peter and St. Paul are sometimes exposed to view. Here also is shewn the table on which they pretend our Savior eat his last supper with his disciples: it is a brown board, like oak, and preserved in a fine case, with a glass window before it. They here also shew Moses's rod*.

* Here also they pretend to shew the rods of Moses and Aaron. A piece of Aaron's rod is also shewn in St. Vitti's church at Prague; and the Sainte chapel at Paris glories in having the rod of Moses entire. Keysser, ii. 24.

It is at this church that the pope takes possession of the papal charge, being the metropolitan church of Rome, and not St. Peter's, as is commonly imagined. It is beautiful and large, and the front was ornamented by pope Clement XII. The roof is finely gilt and painted, as most parts beside are. In one place is the baptism of Constantine the Great, who built the church, in which there is a great deal of mosaic work, and several fine tombs, particularly that of pope Martin V. Here stands the stone chair in which the pope sits before he takes possession of the papacy, with a large hole in the seat, which has given rise to many conjectures.

THERE are some paintings in the sacristy; the annunciation, and a crucifixion, by Michael Angelo; one of Raphael's cartoons, in black chalk; and a madonna.

BEFORE one of the entrances of this church stands the highest obelisk in Rome.

THIS church has the name of St. John's, from the chapel of St. John the Baptist; and that of Lateranensis, from the Roman martyr Plantius Lateranus, put to death by Nero, who had a garden in this place: but Christ is the proper patron to whom it is dedicated.

A FULL description of this church, containing many copper-plates, was published at Rome in 1657; and Cardinal Cæsar Rasponi, who died in 1675, and lies in this church, has likewise given an account of its antiquities.

II. S. Maria Maggiore.—It is so called by way of eminence, being the most remarkable of all the churches in Rome which are dedicated to the Virgin Mary. The length is 122, and the breadth 49 common paces. It has a fine portico of antique pillars on one side, two of which in the center are of porphyry. The pavement of the church is an inlaid work of marble, representing variety of things. The roof

roof is painted blue, and enriched with gilding. Here are also forty grand pillars, besides others of a smaller kind. On the altar is an admirable piece of sculpture, by Bernini, of the assumption of the Virgin Mary.

In this church are the chapels of Sixtus V. and Paulus V. In the former are painted the four evangelists, by Andrea d'Ancona and Ferdinando d'Orvieto. In the latter are some paintings of Guido; and the walls are covered with fine sculptures and marble decorations. At the altar are four fluted columns of oriental jasper, with decorations of gilt brass: the cornices, pedestals, and frizes are of agate and jasper. In the center, between these four pillars, is the picture of the Virgin Mary, with Jesus sitting on one of her arms, said to be painted by St. Luke, in a frame of lapis lazuli; and over her head hangs a crown of gold, enriched with jewels.

THIS church, on account of the pretended relique of the holy manger, is sometimes called S. Maria ad Præsepe; and also Liberiana, from the pope of that name.

III. S. Bibiana.---Famous only for an admirable statue* of that saint in marble, made by Bernini; and under the statue lies the saint's body in a sarcophagus of oriental alabaster. On the left side of the church the history of this saint is painted in fresco, by Pietro da Cortona.

IV. S. Ignatius.---This church belongs to the Jesuits and the Collegium Romanum. It has a grand front, with a lofty arched roof, and is by many accounted the finest church in Rome, excepting St. Peter's. Here is the statue of St. Ignatius, seven

* It was at first designed for St. Constantia, which is the reason of its leaning against a pillar. One can hardly be tired with viewing the face, hair, drapery, and other beauties of this statue. If there be any fault, it is in the left wrist, which by some is thought a little too thick.

feet high, in silver; but it is only shewn on great holy-days. The grand altar is esteemed one of the finest in Rome. Some altissimo relievos, as big as life, executed by Le Grot. The cieling of the church is charmingly painted, and nobly ornamented. The relievos are so highly painted, that any common eye may be easily deceived.

HERE is the famous representation of a cupola painted by Padre Pozzo, which seems rather too dark on the whole; but the lantern rises finely from the cupola, and the light seeming to come through is very natural.

V. S. Andrea dei Giesuiti---was built by Bernini; is of an oval form, not large, but the inside is entirely covered with marble. In an apartment of the convent is a beautiful statue of marble, Beatus Stanislaus* lying on a bed, by Le Grot.

6. S. Maria della Vittoria---belongs to the Carmelitani Scalzi, a bare-footed order, that subsists upon charity. This church is beautifully incrusted with marble, and the whole richly finished. There are several paintings by Guido, Guercino, and other great masters, particularly Domenichino, who has painted one chapel entirely himself. But what makes the noblest appearance is the chapel of S. Teresa. Over the altar is the statue of that saint in white marble: she seems dying, and an angel is comforting her. It is esteemed one of the principal works of Bernini; and the alto relievo on the sides is very natural. The vault of this chapel is finely painted by Baciccio: the subject is a glory, with angels.

VII. S. Termina---A church of the Carthusians, which was part of Dioclesian's baths. The inside is

* He is represented lying on a couch: the head, hands, and feet, are of white marble, his habit of black, and the couch of yellow. It is the work of the ingenious Le Gros, and the whole cannot be viewed without a great deal of satisfaction. Keyser, ii. 58.

spacious and noble, in the form of a Greek cross. Here is the fine piece of St. Sebastian upon the cross, painted by Domenichino, which was taken out of St. Peter's. Near the entrance, on the right and left, are the monuments of Carlo Maratti and Salvatore Rosa, with their busts. In the convent is a gallery where people walk.

VIII. S. Philipppo Neri, commonly called La Chiesa Nuova,---is a fine structure, with some excellent paintings : the cieling, cupola, and tribuna, all by Pietro da Cortona; a Virgin Mary, by Cavalier Arpinas; two pieces of Barocci; and a fine madonna, by Carlo Maratti, an admirable picture both for design and harmony of colors. There are also three pictures of Rubens, and two by Lazaro Baldi.

IX. S. Nicola Tolentino---is a new church, most exquisitely adorned with marble, gilding, and painting: the great altar by Algardi, who has there displayed a noble piece of sculpture. At the altar of the Gavotti chapel is a fine marble basso-relievo of the Virgin Mary appearing to a peasant near Savona, which is a masterpiece of Cosmo Fancelli: the statue of St. Joseph on one side of the altar was done by Antonio Raggi; and that of St. John the Baptist on the other by Hercole Ferrata.

X. ANDREA della Valle---is a noble large church: the cupola painted by Lanfranco; a great performance. The story is the assumption of the Virgin Mary; the apostles below. The angles, in which are the four evangelists, are painted by Domenichino; those of St. Mark and St. John are particularly fine. The tribune over the great altar represents the story of St. Andrew, and is finely painted by Cignani and Calabrese. The pieta in bronze was by Michael Angelo, who was the architect of this church.

XI. S. Katharina di Sienna---is so elegant and neatly finished, that it is like a perfect cabinet. The cieling

is painted by Louigi Garzi; and among the other paintings is an exceeding fine piece, by Tintoretto, of St. Dominic restoring a dead child to life. This is a new church, and belongs to the Dominican nuns.

XII. S. Agostino.--This church is of the plainer sort of building, but has some good paintings, particularly the famous picture of Isaiah in fresco, by Raphael, drawn in a grand stile in emulation of Michael Angelo, after his drawing the large head in black chalk, at the little Farnese, where Raphael's Galatea is painted.

XIII. S. Onuphrio---is not without some good paintings: but what chiefly draws a foreigner hither is the fine view all over the city of Rome, which this church affords. There is a fresco painting within the portico of the convent: one piece by Hannibal Caracci; and a small madonna, by Leonardo di Vinci. Here is the monument of the celebrated poet Torquato Tasso; and another of Alexander Guido, who possessed some of his genius, and was desirous of being buried near him.

XIV. MADONNA del Portico, or in Campitelli,---is a pretty church, built by Bernini. They say that a temple of Apollo formerly stood here, and that this church was built with part of the materials. Above the great altar is a pillar of oriental alabaster, cut and fixed in the wall, in the form of a cross, which transmits the light in a glorious manner.

XV. MONTE di Pietà---is a chapel incrusted with marble, and contains some fine modern sculptures in relievo: a dead Christ, by Domenico Guidi; Tobias, by Le Grot; and Joseph giving the corn to his brethren.

XVI. DELLA Trinità.---At the great altar is a piece highly esteemed, the Trinity, painted by Guido: God the father above, a most majestic figure, Christ on the cross below; the dove on the top. Beneath
all

all are two angels, in different attitudes of humility, both beautiful, nature herself.

XVII. S. Carlo Catinara.—The angles under the cupola are much admired, and were painted by Domenichino. The four cardinal virtues are represented in them: Justice is a woman pressing milk from her breasts, with her fingers different ways; Prudence with a mirror in her hand, Time underneath: Fortitude with a shield and sword; below is a man upon a lion, with a dart in his hand, and a boy above holding a scroll, with the word *humilitas* written on it: Temperance receiving a bridle; a camel on the other side, and beneath is a woman holding an unicorn. The altar-piece is the death of some saint, by Andrea Sacchi: and here is the annunciation by Michael Angelo.

XVIII. S. Jacomo di Spagnuolo.—In the Piazza Navona, within the sacristy, are two busts finely wrought by Bernini: the one is a woman's head, with the countenance elevated in a strong expression of the sense of joy, the mouth partly open, as speaking praise; the other is a man's head, with a dejected countenance, in the greatest expression one can conceive of horror and remorse.

XIX. S. Pietro in Vincoli.—The nave of this church is extremely grand and beautiful. Among its pretended reliques are the bodies of the Maccabees, and the fetters with which St. Peter was chained both at Jerusalem and at Rome. Here is the noble monument of Julius II. after the design of Michael Angelo. In the center is a majestic statue of Moses, in a sitting attitude, as large again as life, done by Angelo himself, which cannot be sufficiently admired. On each side is a figure, one to represent the contemplative, the other the active life; which are said to be done by Raphael da Monte Lupo. This church is near the ruins of the baths of Titus, and is said to have been once a part of them.

XX. S.

XX. S. Martino di Monti.---This was part of the baths of Trajan. The pillars are antique; the capitals seem modern; the order is Corinthian. On the walls are some fine landscapes in fresco, by Gaspar Poussin.

XXI. DELL' Anima.---At the great altar is a fine picture, by Julio Romano; St. John presenting St. Rocco to the Virgin Mary and Christ; St. Mark below, with the lion; and angels above: the coloring is dark and hard. The ceiling of the sacristy has the story of the assumption, painted by Romanelli, in the manner of Guido. In the church are two monuments, by Fiamingo; one with two angels, the other with two boys: in both sorrow is deeply expressed.

XXII. S. Martina in the Campo Vaccino---is a church belonging to the painters, and was built by Pietro da Cortona. Here is a picture of Raphael, representing St. Luke painting the Virgin Mary, and Raphael standing behind St. Luke's back*. In the subterranean part of the church is the bust of P. da Cortona; some rich antique pillars of oriental alabaster, and of the lytspis, which is of a dark bluish color, the veins running like an onion sliced downwards.

In the Academy of St. Luke adjoining are some casts taken from Trajan's pillar; with the models, paintings, and designs of such as are admitted, for their merit in those arts, to be enrolled in this academy. Among these pieces is a madonna of Carlo Maratti; a landscape of M. Verni, the most famous at this time for sea pieces; a piece in terra cotta†,

* Whoever sees the madonnas they ascribe to St. Luke will believe he had more need, as a painter, to have stood behind Raphael's back. Wright, 233.

† Earth or clay burnt. Models for new works in marble, and copies after the antique, are generally made in clay; which is wrought while it is soft, and afterwards burnt in a furnace to harden it.

by Mr. Wilton, who is esteemed an ingenious young statuary, and is fully expected to be an honor to his country, an ENGLISHMAN!

XXIII. S. Agnes.---Without the Porta Pia you descend forty-eight marble steps one way into this church. It has four beautiful porphyry pillars supporting the pavilion of the great altar. Here are two antique candlesticks, about four or five feet high, with fine foliage, figures, and other ornaments. In a little chapel is an admirable bust of our Savior, in white marble, by Michael Angelo. There is great serenity in the countenance, but some think it too thin a face.

XXIV. S. Lorenzo---is an old church, said to have been built in the time of Constantine, and is without the walls. Here are some pillars of the Corinthian order in white marble, called Pavonata, from some spots in it like those in peacocks' feathers. There is an old sarcophagus, with a curious bas-relief on it, representing the marriage ceremony of the ancients.

XXV. S. Lorenzo Lucina.---In this church is a fine crucifixion, by Guido.

XXVI. S. Bartolomeo,---on a little island within the Tiber, is a church in which they pretend to keep the body of that saint, under the great altar, in a rich old bathing vase of porphyry.

XXVII. S. Cæcilia---is a pretty church, and said to have been built on the spot where her house stood. Under the great altar is a fine statue of the saint lying dead, done by Stephano Maderno. The pavilion of the altar is very handsome, and supported by four most beautiful pillars of the Nero e Bianco de i Antichi, the black and white of the ancients. There is no vein of such marble now to be found, which makes it prized for the exquisite beauty both of white and black, and the running of its veins. The martyrdom of this saint, and other parts of her

her story, are here painted by Guido in his first manner.

XXVIII. S. Francesco della Ripa.---At one of the altars is a *pieta* *, painted by Hannibal Caracci, but not equal to another by the same hand in the palace of Pamphili. Here is a good figure in marble of S. Ludovico dying, by Bernini.

XXIX. S. Maria de Scala Coeli.---Under this church is a passage that leads to the catacombs: it goes first to St. Paul's, and from thence to St. Sebastian, which is five miles, and is the proper place to descend to them. Near it is a little church dedicated to St. Paul, being the spot, they say, where he was martyred. Here is a fine picture of the martyrdom of St. Peter, by Guido.

XXX. S. Paul, without the Porta Pauli,---was built by Constantine the Great. It is very large †, and has eighty antique pillars in it. The main door is of bronze, adorned with scriptural histories in basso-relievo.

XXXI. S. Silvester, on Mount Cavallo.---In a chapel of this church, on the left hand, are four pieces in fresco, by Domenichino; David dancing before the ark; Judith shewing the head of Holofernes to the people; Queen Esther fainting before Ahasuerus; the queen of Sheba hearing the wisdom of Solomon. In another chapel are two fine figures in stucco, St. John and St. Mary Magdalen, by Al-

* A dead Christ, the blessed Virgin, S. Magdalen, and S. Francis, and two little angels attending. There is a most beautiful sorrow in the blessed Virgin and S. Magdalen. The two little angels are shewing the wounds, one in the hand, the other in the foot of the Christ. There is a most admirable expression of sedate sorrow in one; and the other is crying outright, the tears which

trickle down his cheeks are in perfect motion, and you plainly read the passion in every feature. Wright, p. 241.

† It is called the Basilica di S. Paolo fuori delle mura, or St. Paul's without the walls; which is, next to St. Peter's, the largest church in Rome, its breadth being 105 common paces, and the length 160. Keyser, ii, 131.

gardi:

gardi : and here is also the descent of the Holy Ghost, by Palma.

XXXII. S. Agnes, in the Piazza Navona,---is a handsome church † ; and the altar-pieces are all sculpture.

XXXIII. S. Maria del Popolo---has some good paintings ; and in the chapel dell' Assunzione the cieling and altar-piece are painted by H. Caracci ; the sides by Caravaggio : the compositions esteemed indifferent, but the coloring fine. The cieling of the second chapel, called Præsepe, is painted by Louigi Garzi ; a madonna, by Carlo Maratti ; the two sides by Daniel Furinese. Opposite is the chapel Chigi, famous for its mosaic and sculpture, done after the designs of Raphael : the statue of Elias ; the drapery is particularly fine : Jonas stepping out of the whale's mouth ; a beautiful figure, the drapery and attitude of exquisite taste. On the altar-piece is represented the adoration of the shepherds, by Sebastian del Piombo : two fine monuments, by Sanfovino ; the foliages excellent. Near the door of the church is the figure of death, admirably cut : on one side is a phoenix burning in her nest ; on the other the fly coming out of the silkworm's bag.

XXXIV. CAPUCHINS---is remarkable for a great number of good pictures. The great altar-piece is a madonna at full length, by Lanfranco ; from which Carlo Maratti borrowed his favourite design of the Virgin Mary with the child Jesus in her arms, destroying the serpent with a spear he holds in his hand. A St. Francis, by Domenichino. Another by

† At first view its outside has something of a general resemblance to St. Paul's, London, with a cupola in the middle, and two side towers. The structure is modern ; within it is only a rotunda : all or most of the body is covered by the cupola ; the side parts are sacrifices, or some other appendixes. Wright, p. 246.

Mutian. One raised from the dead, by Andrea Sacchi. Saul restored to sight, a fine piece, by P. Cortona. The famous St. Michael, by Guido, which is esteemed one of the finest painted figures in the world: in the countenance is intrepidity, without fierceness; which is criticised upon, and called want of spirit: drapery; the body of deep blue, the skirts of a lighter blue, his scarf scarlet, and a small one of purple; his hair on the flaxen.

XXXV. S. Isidore---belongs to the Irish convent, and is possessed of one of Carlo Maratti's favorite designs, taken from Lanfranco's madonna in the Capuchins. The child Jesus is striking a spear at the head of the serpent, which is at the foot of the Virgin. This is esteemed one of the most genteel agreeable pictures in Rome. At the great altar is painted St. Isidore, by Andrea Sacchi.

XXXVI. S. Louigi del Francesi, the French church of St. Lewis.---At the great altar-piece is the assumption of the Virgin, painted by G. Bassan, in his best manner. At a side chapel is a copy of Raphael's St. Cæcilia, which is at Bologna, by Guido. The cieling and sides of the chapel are painted in fresco by Domenichino, representing the history of St. Cæcilia, who is supported in the air by angels, after her martyrdom: all painted in a great style, and a fine body of color.

XXXVII. S. Gregory---belongs to the hermits of Camaldoli, and has an oratory belonging to it. In the tribuna over the altar, and in a chapel distinct from the church, is painted a concert by angels, with the several kinds of instruments; three little angels in the center, holding a paper and singing. Above is the Padre Eterno; a most majestic figure, in fresco, by Guido. In another chapel, one side is painted by Guido, the other by Domenichino, by way of contest, both fresco, and the subject the martyrdom

tyrdom of St. Andrew*. The preference is given to the latter, as he excelled Guido in composition and chiaro oscuro. The man scourging St. Andrew, in that of Domenichino, is esteemed a most excellent figure. In the church is a madonna by H. Caracci, and St. Gregory by the same; with a piece unfinished, by Andrea Sacchi.

XXXVIII. S. Giralamo della Carita---has one of the three capital pictures in Rome, that are not of Raphael's hand. This is the communion of St. Jerome, painted by Domenichino. The two others are, the S. Romoaldo, by A. Sacchi, in the church dedicated to that saint; and the descent from the cross, by Daniel da Volterra, in the church of the French minims at Trinita della Monte. This last is in fresco; and the group of the Marys is what is most admired in it: but the beautiful chiaro oscuro, and the white draperies, are excellent in that of St. Romoaldo.

XXXIX. LA Pace, or Madonna della Pace,---has some fine paintings in fresco, by Raphael; but they are hurt by time.

XL. S. Pietro Montorio.---Here is the transfiguration, painted by Raphael, which is esteemed the capital of all pictures: but the coloring is grown black, and there is a very bad light to see it in: the putting of Christ into the tomb, painted by Caravaggio.

XLI. S. Giovanni,---belonging to the Bolognese, has a madonna, beautifully colored, by Domenichino.

XLII. S. Maria di Loreto.---In this church is a female statue, by Fiamingo. A palm branch is held in one hand, and at her feet something like an in-

* In the chapel of St. Andrew, belonging to this convent, are two famous pictures of that saint, scourged before Nero in one, and going to be crucified in the other: the former by Domenichino, the latter by Guido. Wright, p. 250.

verted crown. It is a most graceful figure, with exquisite drapery ; much of the antique style, and by some admired beyond the Bibiana of Bernini.

XLIII. S. Maria Trastevere.---On the cieling is painted the assumption, by Domenichino ; which is elegant.

PERHAPS this account of churches may appear too tedious ; but it is what cannot well be avoided in Italy. Should a traveller in protestant countries, or even in France, run from church to church, and take an accurate survey of them, it would be lost labor, and expose him to ridicule. But in Italy it is quite otherwise ; for the religious edifices are, in a manner, so many theatres, exhibiting all the beauties of architecture, painting, and sculpture, to the spectator's view. As for inscriptions, besides the pleasure which an elegant composition gives the reader, they often serve to clear up several passages in civil, literary, or ecclesiastical history ; and whoever has not a taste for these will find no great entertainment in the tour of Italy.

IN the description of the churches we have specified a great number of admirable pieces in painting, architecture, and sculpture ; yet are such pieces no less frequently to be met with in the palaces of the princes and nobility at Rome, who are generally as lavish in these ornaments as those of other countries are in many articles of luxury. But first we shall mention a few of the old heathen temples, some of which have been turned into Christian churches.

T E M P L E S *.

I. *TEMPLUM Fortunæ Virilis* is now called Santa Maria *Ægyptiaca*, and belongs to the Armenians.

* *Templum* was a place which had not been only dedicated to some deity, but withal formerly consecrated by the augurs. Kennet's antiquities, p. 38.

It is an oblong, having a portico of Ionic pillars fluted before the entrance; and the same order is continued along the sides, but there is only one half of each pillar that projects from the wall. The ornaments within this temple are all modern; and there is a little chapel within it, in the form of Christ's sepulchre.

II. THE Temple of Bacchus, adjoining to St. Agnes.

III. *TEMPLUM Fortunæ Muliebri*, built in the place where Coriolanus met his mother and wife.

IV. THE Temple of Vesta is a rotunda, surrounded by twenty Corinthian fluted pillars.

V. THE *Templum Pudicitæ Patriciæ* is an old fabric turned into a church, called S. Maria Cosmedin.

VI. THE Temple of Saturn, which was the public treasury in the Campo Vaccino, is now the church of St. Adrian; and part of the front is still to be seen †.

VII. THE Temple of Antoninus and Faustina was erected by Marcus Aurelius; and ten Corinthian pillars which belonged to the portico are yet standing before the church of S. Lorenzo in Miranda, on the forum. At the great altar is painted St. Laurence, by Pietro da Cortona; and another altar-piece is painted by Domenichino.

VIII. THE Temple of Romulus and Remus is now the church of S. Cosmus and S. Damianus, near S. Theodore; and the old brazen gates are still re-

† It was built by Tullius Hostilius, the third king of Rome, after the victory he had gained over the Fidenates and the Veientes. It was very remarkable, both because in it were preserved all the laws and statutes made by the senate and magistrates, with the *Libri Elephantini*, or ivory tables,

in which were registered all the tribes of Rome, and on account of the *Ærarium*, or public treasury, being also kept there till the time of the second Punic war. Livy says it contained at that time 11,000 pounds of gold, and 92,000 pounds of silver. Blainv. ii. 492. Kenn. antiq. p. 41.

maining. When they were at work, making some alterations in this temple, they found a large plan of old Rome, cut in marble, and fixed in one of the walls, as consecrated to the founders of the city. This plan is supposed to have been fixed there by the direction of Septimius Severus, who repaired this temple †.

IX. THE Temple of Peace was built by Vespasian and esteemed the finest temple of old Rome. Here were lodged the spoils that were brought from the temples of Jerusalem; and it abounded afterwards with an infinity of other riches. This temple is said to have been 300 feet long, and 200 broad, and lined throughout on the inside with brass plates gilt. The vaults of it are hollowed in compartments, like the Pantheon; and one of its noble pillars now stands before the church S. Maria Maggiore †. Three detached parts of it, which are roofed but very ruinous, are still remaining. A market for cattle being kept every Friday on this place, this famous temple is parcelled into several divisions, and let out by the apostolic chamber to graziers, as an inclosure for their cattle.

X. THE Temples of Isis and Serapis, or of the Sun and Moon, are in ruins, within the gardens of S. Maria Nuovo. The roofs are contiguous, and divided into small square compartments, which possibly were once plated over with gold or silver. That facing the east is said to have been the temple of

† It is now to be seen in several pieces, not regularly put together, in the Farnese palace on one of the floors. They were brought thither in the reign of Paul III. There is a description of them published by Bellori, which is inserted in Grævius's *Thesaurus*. Wright, p. 255.

† Its portico was supported by eight fluted columns, of a pro-

digious height and bigness, as appears by one of them still in being, and which pope Paul V. caused to be conveyed and erected before the church of S. Mary Major in 1614; and, as an additional ornament, he placed on the top of it a fine brass gilt statue of the Virgin Mary. Blainville, ii. 495. Keyfler, ii. 328.

the Sun, and that towards the west to have been dedicated to the Moon*.

XI. THE Temple of the Sun was built by Numa, and is now the church of the Madona del Sole, dedicated to St. Stephen. The eighteen lofty pillars standing in a row, and fixed in the remains of the brick wall, are of Greek marble†. Some are of opinion, that this church was rather the temple of Hercules; or, as others will have it, of Vesta.

XII. THE Temple of Jupiter Stator has some small but noble remains. They are three fluted columns ‡, with their entablature, of the Corinthian order; which, for their beauty and due proportion, are called the grammar of the architects.

XIII. THE Temple of Concord was built as a memorial of the reconciliation between the people and the nobility at Rome. The architrave and frieze of the portico are both thrown into one; and eight of its oriental granate pillars are still to be seen behind the Capitol towards Mount Palatine.

XIV. THE Temple of Minerva stood in Nerva's forum, where the front, embellished with fine basso-relievos, is still remaining; and in one bas-relief, over the middle of the facade, the goddess herself is represented. A Christian church is now raised upon the ruins of this pagan temple, and is called S. Maria sopra Minerva. Here is a noble statue of our Savior in white marble, done by Michael Angelo; and a fine old basso-relievo of a man grappling with a lion, which was probably an ornament of the ancient temple.

* There appears nothing of them now, but a sort of tribune, or sections of cupola's wrought within, in compartments, and these likewise are much after the manner of the Pantheon. Wright, 256.

† It is of spherical form; and there are eighteen fluted columns, half within, and half without the temple. Blainville, ii. 515.

‡ It is rather thought, that these are the remains of some portico built in the time of the emperors, or else the columns which supported the equestrian statue of the emperor Domitian. Ibid. 501.

XV. THE Temple of Minerva Medica was dedicated to that goddess, by Augustus ; because in his time the botanic garden was on this spot, which is now a vigna, or vineyard, belonging to the Bentivoglio family. This temple was anciently incrusted all over with marble, which has been gradually carried off in latter ages, except two excellent pieces of cornish. It was a decagon ; and some small remains are also seen of the magnificent portico which surrounded it *. In this vineyard are two ancient vaults, or repositories for the ashes of some particular families. One of them, by the inscriptions, belonged to the family of L. Aruntius, but the urns are sunk into the ground : here are some remains of beautiful stucco and fresco painting. The other vault belonged to several families, whose urns are placed within the sides of the wall : this vault is about four paces one way, and five another, having five rooms on one side, and eleven in each row.

XVI. THE Temple of Venus and Cupid is quite in ruins.

XVII. THE Temple of Janus † Quadrifons was built of Greek marble. There are some remains of it, which resemble a large quadrangular tower, with four entrances.

THUS we have taken notice of the most remarkable modern churches, and ancient temples in Rome. We shall therefore now proceed to give some farther account of its antiquities ; and then to give a particular description of its modern palaces.

* The door-place takes up one of the sides ; the opposite side is tumbled down. There was a nich in it when standing, as there is now in every one of the eight other sides which remain, besides that in which the door is : and thus the number of niches being nine, it is supposed that they were filled with the statues of the nine

Muses. Over each of the niches is a window. Wright, 258.

† This was a square piece of building, some say of entire brass, so large as to contain a statue of Janus five feet high ; with brazen gates on each side, which always used to be kept open in war, and shut in time of peace. Vide Marlian. Topog. Rom. antiq. l.vi. c.3.

A N T I Q U I T I E S *.

THE principal remains of antiquity at present to be seen at Rome, and which have not been described in the former part of this work, are briefly as follow :

1. THE triumphal arch of Drusus, near the port Sebastian, anciently Capena.

2. THE arch of Janus ; at which port, joining to the town wall, is

3. THE mausoleum of C. Cæstus, which is a complete pyramid † : and adjacent to it is the burial ground appointed for the English.

4. THE arch of Galienus is not embellished with any ornaments, and is called L'Arco di S. Vito, from the church that stands near it.

5. THE amphitheatre of Vespasian is a noble and beautiful piece of ruins, composed of the Doric, Ionic, and Corinthian orders. There were seats for 80,000 spectators ‡. The whole edifice is of Travertina stone, and at this time is not to be seen without astonishment.

6. THE Circus Maximus was first built by Tarquinius Priscus. The length of it was four stadia or furlongs ; the breadth the like number of acres ; with a trench ten feet deep, and as many broad, to receive the water, and seats enough for 150,000 men. It was extremely beautified and adorned by succeeding princes, particularly by Julius Cæsar, Augustus, Caligula, Domitian, Trajan, and Helioga-

* See book ii. chap. 3.

† This structure is built with brick, and incrusted with marble. It is 110 feet high, and each side of the base is 81 square feet and a half.

‡ In 1725 a plan and elevation of the amphitheatre begun by Vespasian, and finished by Titus, was published at the Hague in a large folio, with several copper-plates by Carlo Fontana. From that work it appears to be 560 feet in length, 467 in breadth, and 140 in height : the length of the arena 273, the breadth 173, and the external circumference of the whole building 1566 feet. Keyser, ii. 312.

balus; and enlarged to such a prodigious extent, as to be able to contain, in their proper seats, 260,000 spectators*. There were several of these Circi in Rome, as those of Flaminius, Nero, Caracalla, and Severus; but the most remarkable, as the very name imports, was the Circus Maximus. It is said to have been situated between the Palatine and Aventine mounts. At present, its ruins extend from St. Anastasia to St. Gregory's church, and is taken up with fields and gardens.

7. CARACALLA'S Circus has some remains to be seen near S. Sebastian's church, in the Appian road; and near it is a square building, called Il Spogliarium, where formerly the champions who entered the lists in the circus, and their attendants, dressed and undressed themselves. Those also that happened to be killed or wounded in the combats were carried here.

8. THE palace of Augustus has some considerable ruins.

9. THE baths of Titus have some remains of great magnificence.

10 THE cold baths of Caracalla were on the Aventine mount; and it was among the ruins of these baths that the celebrated Toro Farnese, or Farnesian bull, was found. Several of the walls and apartments belonging to these baths are still to be seen among vineyards and gardens.

11. THE baths of Paulus Æmilius are still to be distinguished near S. Maria in the Campo Carleo.

* Dionys. l. iii. Plin. l. xxxvi.---The Circos were places set apart for the celebration of several sorts of games. They were generally oblong, or almost in the shape of a bow, having a wall quite round, with ranges of seats for the convenience of the spectators. At the entrance of the circus stood the Carceres, or lists, whence they started; and just by them one of the Metæ, or marks, the other standing at the farther end, to conclude the race.

12. THE warm baths built by Agrippina, Nero's mother, have some remains on the Viminal mount, near the church of St. Vitalis.

13. THE baths of Marcus Agrippa are traced by their ruins behind the Pantheon.

14. THE baths of Vespasian, Trajan, and Constantine the Great are to be seen in their ruins: the first in the kitchen garden belonging to the convent of St. Pietro in Vincoli; the second near St. Prisea's church on mount Aventine; and the third in constable Colonna's garden on mount Quirinal.

15. THE ruins of Pompey's Theatre, which, according to Pliny, was capable of containing 40,000 spectators, are now inclosed within the Orfini palace.

16. NEAR the church of Urbino is a kind of grotto, a fountain of water, and a broken statue in a nich, which is said to be the place where Numa Pompilius was supposed to confer with the nymph Egeria*.

17. THE Mausoleum of Augustus belongs to the palace of Corsi, a Portugeze, in the Strada de Pontefici, behind St. Rocco's church. It was built by Augustus as a repository for the remains of Julius Cæsar. It was a rotunda, with a double wall. There is now a terras walk round the top, with trees; and a garden is in the area below†.

18. THE Mausoleum of Severus was a rotunda without the walls, on the road to Fiescati; and some of its remains are still to be seen.

19. THE few remains of the Curia Hostilia, and Nero's Golden Palace, if they really belonged to those edifices, are to be seen on mount Celius.

* Plutarch. in Num.

† In the center stands a statue of Augustus. The outside of this building is in a good condition; but the inside is now so decayed, that no idea can be formed of its ancient magnificence. Keyfl. ii. 324.

20. THE remains of the Curia, or palace, of Antoninus Pius, are supposed to be in the wall of a house behind St. Bartholomew's church, in the Piazza Pietra, where are to be seen eleven beautiful fluted pillars, of the Corinthian order.

21. OF Nerva's Forum, on the south side of the Quirinal mount, there still remain a tower, and three Corinthian pillars which are much injured by time.

22. THE Cloacæ, made by Tarquinius Priscus, still remain, and are to be seen on the left hand near the temple of Janus. This was the great common sewer, and was sixteen feet broad. Pliny says, "they are the greatest and most surprising of all public works, being cut through several hills, and under the very foundations of the city †."

23. THE Catacombs ‡ are very small, and so narrow that two persons cannot go a-breast. The best descent to them is at the church of St. Sebastian, out of the port of that name.

THESE catacombs are subterraneous vaults, with variety of windings and turnings, by which the suburbs of Rome are in a manner undermined. They consist, as it were, of several stories or passages under one another; and, as the earth is dry and sandy, these stories are in several places supported with brick-work. On each side are commonly three, four, and five rows of niches, the one above the other, wherein dead bodies used to be laid without coffins. The mouth of each was shut with flat stones, or a kind of large tiles cemented to the opening with lime or mortar. Many of them are open, and consequently empty; but a far greater number are still closed, containing as many bodies.

† Plin. l. xxxvi, c. 15.

‡ This was an appellation common to subterraneous vaults and caves, which both heathens and Christians made use of for the interment of their dead.

THE catacombs of Rome have nothing of that magnificent appearance which those of Naples have; but what they want in breadth they have sufficiently made out in length, if what they say be true, that the extent of all the galleries or walks, of which there are a multitude, branching themselves out several ways, amounts in the whole to forty miles. The narrowness and closeness of them occasions an unwholesome damp; and it is certainly not advisable to spend much time in them*.

It is the highest degree of heresy, in Rome, not to believe that these catacombs were dug out by Christians of the primitive ages; but bishop Burnet has sufficiently confuted these absurd notions. Though it be manifest, that great numbers of Christians are interred here, it is by no means a consequence that these subterraneous caverns were originally the work of Christians, or that they served them for retreats in the time of persecution†. After all, it will indubitably appear, that the catacombs of Rome were originally nothing else but the Puticuli, mentioned by Horace, Varro, and Festus Pompeius; where, at first, only the bodies of slaves, and of such whose

* The air must here be constantly moist and cold; which, together with a nasty musty smell, renders it extremely unhealthy. But what is far worse and dangerous is the prodigious variety of roads on all hands, an infinity of cross ways, turnings and windings, which make up so perplexed a labyrinth, that the famous one of Minos was little or nothing in comparison. Blainv. ii. 543.

† Anthony Ulric, duke of Brunswic-Wolfenbuttle, in his Octavia, has given a very entertaining account of the catacombs, and of the primitive Christians' manner of living in these recesses:

but the pleasing idea that romance gives us of these subterraneous dwellings soon vanishes, when a person advances but a few steps in the catacombs at Rome. Those at Naples, indeed, are loftier and broader, with very spacious apartments, and consequently are much better adapted to the purposes mentioned in that prince's poem: but then the very magnificence of those works makes it the more improbable that they were undertaken by a poor persecuted set of people, who were far from being numerous, and were obliged to carry on all their measures with the utmost secrecy. Keyfl. ii. 208.

circumstances would not permit their friends to be at the expence of burning them on a funeral pile, were deposited. The digging up of puzzolana, a kind of sand much used in making mortar for building, of which there are vast strata in many parts of Italy, may have given rise to this expedient for burying the dead, as it answered both purposes. In process of time, persons of a higher class came to be interred in these caverns; for the Romans, even before christianity got the better of heathenism, gave into the practice of burying their dead. This is evident from several ancient monumental inscriptions to be seen in the catacombs, which not only begin with the letters D. M. by some writers interpreted to denote Deo Maximo, but even with Diis Manibus at full length, which would have been profane, and never permitted on a Christian's tomb. The great numbers of vasa lacrymalia, or lacrymatories, found in the catacombs is another proof that they were not the burying places of the primitive Christians. These phials the heathens filled with their own tears, and those of the *præfæ*, or hired mourners, and placed near the remains of the dead. The Christians, on the contrary, looked upon the death of their pious friends and relations as a joyful removal to the mansions of everlasting happiness: so that it is not to be supposed, that the surviving friends among believers hired such female mourners, or made such a parade of their tears. It being clear that the catacombs were the burial-places both of heathens and Christians, the papal infallibility stands impeached with having pronounced all the bones found there to be holy reliques †.

CARDINAL

† How lamentable is the credulity of the people, in receiving such bones as things of inestimable value, setting them in gold and silver, and paying them reli-

gious adoration, when it is odds but they belonged to some heathen slave, rather than any Christian martyr! Keysser, ii, 205.---It is notorious, that before there were any

CARDINAL Fleury, the late prime minister of France, in his *Manners of the primitive Christians*, affirms, on the credit of *Bosio's Roma subterranea*, that Constantine the Great, from a principle of devotion, that the remains of the first martyrs might not be disturbed and profaned, ordered the catacombs to be shut up; and that it was towards the close of the sixteenth century before they were discovered and opened again. But this is a palpable falsity: for several inscriptions have been observed in the catacombs in Gothic characters, which plainly shewed them to be of the middle ages; and on one stone, in those of St. Sebastian, the year 1409 is plainly legible, not to mention some others of more modern dates.

OUR travellers were obliged to fix a piece of white paper at the corner of every turning, for fear of mistaking the way in their return back again. For want of such a precaution, several who have been so venturesome as to advance too far into these dark subterraneous passages, have never found their way back †. After having rambled about half an hour, and being almost suffocated for want of air, by the assistance of the papers at each turning, they found their way to the narrow low passage where they first entered, and got out of this dismal place, to their great joy, as the consequence might have been fatal

any Christians in the world, the Romans used to bury their meaner sort of people, particularly their slaves, in such kind of caves as these catacombs are. Mæcenat, the favorite of Augustus, by his consent, appropriated one to himself, and turned it into magnificent gardens, so well known under the name of Horti Mæcenatis. His pretence of begging this spot of the emperor was, that

the puticuli pestered the whole Esquilin mount with its infectious exhalations, and rendered the air very unhealthy all around it.

† M. Blainville gives an account of seven or eight Germans, of rank and distinction, together with a guide and several servants, who lost their way and lives in these regions of darkness and horror. Vol. ii. p. 541.

to them, had the damps or any other accident extinguished their lights.

24. **THE Aqueducts.**—The remains of the old aqueduct of Ancus Martius are seen in several places, and in some without any interruption for a long way together. It was brought over high narrow arches, as was that of Claudius, and the other ancient aqueducts.

THESE aqueducts were certainly some of the noblest designs of the old Romans; and Sextus Julius Frontinus, a Roman author, and a person of consular dignity, who has compiled a whole treatise on this subject, affirms them to be the clearest token of the grandeur of the empire. The first invention of them is attributed to Appius Claudius, a. u. c. 441, who brought water into the city by a channel of eleven miles in length. But this was very inconsiderable to those that were afterwards carried on by the emperors and other persons; several of which were cut through mountains and all other impediments for above forty miles together; and of such an height that a man on horseback might ride through them without the least difficulty: though this is meant only of the constant course of the channel, for the vaults and arches were in some places 109 feet high*.

THE noble poet Rutilius has mentioned these aqueducts in his ingenious itinerary†. They were

* Procopius de bell. Goth. l. i. This author makes the aqueducts but fourteen: Victor has enlarged the number to twenty.

† *Quid loquar aërio pendentis fornice rivos,*

Qua vix imbriferas tolleret Iris aquas

Hos potius dicas crevasse in sydera montes,

Tale giganteum Græcia laudat opus.

Rutil. Itinerar. l. i.

What should I sing, how lofty waters flow

From airy vaults, and leave the rain below,

While conquer'd Isis yields with her unequal bow

Bold Typhon here had spar'd his strength and skill,

And reach'd Jove's walls from any single hill.

all made of hard bricks, four times as large as our bricks at this time, but not so thick in proportion. The arches were very solid and high in several places. The pipes were of lead, round, and all terminating to the reservoirs, or castella, from whence the water distributed itself into all the quarters of the city. In short, they were works of prodigious expence, and worthy the grandeur and magnificence of the ancient Romans.

AMONG these aqueducts several are almost buried under ground, some entirely ruined, and others exist only in pieces and fragments: yet there are three still remaining which bring water into Rome. 1. The Aqua Virgo, in Italian Aqua Vergine, which Agrippa brought into the city: it was repaired by pope Pius V. The greatest part of its water discharges itself into the large fountain of Trevi in Trivio, and is the best drinking water in Rome. 2. The Aqua Felice, so called from brother Felix, the name which pope Sixtus V. bore, while he was a cordelier. He brought it to Rome from a place about twenty miles off. 3. The Aqua Afiatina was brought by Augustus from the lake of Bracciano, about thirty-five miles from Rome. Its aqueduct being almost ruined, pope Adrian II. caused it to be repaired; and pope Paul V. completed it with so much magnificence, that it changed its name for that of Aqua Paola. Its fine portal was both the gift and work of Fontana and Maderno; and three of its five streams are not inferior to small rivers.

26. THE FOUNTAINS.---There are many noble fountains in this city; the principal of which are, 1. that in the Piazza Navona, which has a surprising air of greatness, and was made by Bernini. The four great rivers of the world are represented by so many large statues sitting at the angles. From the rock under them gushes out the water: and one which distinguishes himself to be Nile has his head covered;

a pretty device for an allusion to the source of that river. 2. The fountain of Treve is situated on a rock : before it are a number of sea figures, made in gesso, though designed to be replaced by marble ones. The water is flowing out of the rock, in different parts, in a prodigious quantity. This fountain was made by Salva. 3. Aqua Paulino was erected by Paul V. on the Janiculum. The fountain is handsome, but there is nothing of invention in the structure.

BESIDES these public fountains, most of the palaces and houses of any consideration have private fountains and waterworks, for grandeur and entertainment. For the better preservation of the public fountains and streets, they are under the inspection of a particular commission of cardinals and prelates : and that the water may not be fouled by dust or vermin, the aqueducts are all covered with stone ; so that one may walk on them for several miles together.

P A L A C E S*.

AN Italian prince places his grandeur in adorning his palaces with curious decorations, that foreigners may be induced to visit them, and talk of their magnificence. This humor has been carried to such a pitch, that sometimes we see twenty or thirty rooms on the first and second floor of one of these palaces magnificently furnished only for ostentation, while the family confine themselves to the upper story. This attention to a superb outward appearance has often occasioned conveniency within to be overlooked. Thus the floors are generally made of brick, or stucco ; for marble is thought unwholesome in damp weather, and they pretend that boards are not easily kept clean.

* See book ii. chap. 3.

I. PALACE Farnese.---This palace belongs to the duke of Parma, and is near the Campo di Fiore. It is a noble piece of building, and the form of it is square. The projections are all of stone: the flat parts are mostly brick, but the finest and best wrought that can be seen. The principal front is not much adorned, but has a noble plainness which is truly majestic: it is 180 feet broad, and eighty feet high. Within is a large court yard, with a piazza quite round, and over that a fine open gallery which communicates with the apartments. The chief architect of this palace was the celebrated Michael Angelo; and Bramanta Lazari, Antonio Sangallo, Giacomo della Porta, and Vignola, were successively employed in building it. However, the beauty of this palace is not viewed without concern; for not only the famous cube, but several other ornaments, have been brought hither from Vespasian's amphitheatre, to the great detriment of that incomparable structure.

In the square before it are two grand fountains, that throw up the water to the height of fifteen feet, which falls into a large bason of oriental granate, found in the baths of Titus, and placed here by Paul III.

WITHOUT the Palace.---I. In the court are several ancient statues of a large size, and particularly that known by the name of Hercules Farnese; which, with the Apollo of Belvidere, and the Venus of Medicis, are esteemed the three finest statues in all the world. There are two of these statues of Hercules, one on each side the court, and both in the same attitude, exactly resembling each other, but not equally well cut. The style of their workmanship is so different, that it is easy to distinguish the famous one from the other; and the inscription on it is, that it was made by Glyco the Athenian. There is an admirable expression of strength in its form, without heaviness; and in the joints and muscles,

without exaggeration *. He leans against the trunk of a tree, on which the lion's skin is hung up. The countenance is majestic and sedate, as ruminating upon the last labor he had been performing, which seems to have been that in the garden of the Hesperides. Both these statues were found in the baths of Titus, or the Sette Sale, in the reign of Paul III. They seem to be entire: but when they were first dug up, the best of the two wanted its feet; which defect was supplied by Guglielmo della Porta with such a masterly hand, that when the ancient feet properly belonging to it were afterwards found, Michael Angelo himself, than whom there could not be a better judge, gave it as his opinion that the modern feet should stand. This statue was originally of the whitest Parian marble; but by length of time it has contracted a dusky color, which however does not look amiss.

2. NEAR this excellent statue is that of Flora, admired for its beautiful drapery. The arms and feet are modern, and very indifferent†; but all the rest is antique.

3. THE Gladiator, which some call a Commodus in that appearance, with a youth, whom he has killed, thrown over his left shoulder: but Gronovius supposes it to be an Atreus, with one of the children of his brother Thyestes.

4. THE Toro Farnese, a famous groupe, cut out of one block of marble; the joint work of Apollonius and Tauriscus: a fine piece of antiquity; but the workmanship is not equally good in all its parts.

* The body and limbs have an admirable expression of masculine strength, as that of the Medicean Venus has of female delicacy. Wright, p. 283.

† The extreme parts of the Flora are modern, but very good. Ibid. ---- This statue was mutilated, and stood in need of several Additions; but for the fineness of the drapery, few of the ancient pieces can be compared to it. Keyser, ii. 254.

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This is inclosed in a shed in the court at the back of the palace. The subject of this piece is the fable † of Amphion and his brother Zethus, tying their step-mother Dirce by her hair to the horns of a wild bull with a cord, that thus she might be torn to pieces. They seem to endeavor to push the bull and her from a rock into the sea. Besides these, the groupe exhibits another woman, probably Antiope, a young shepherd, and a dog barking. The countenances of Amphion and Zethus have a noble expression of indignation and revenge; their hands, and the head of the bull, have a great deal of force: but the expression in the countenance of Dirce is not equal to the rest. Antiope seems little concerned. Amphion's harp lies at one corner of the rock, and gives us an authentic representation of the old *testudo cithara*. This groupe, taking it all together, must be esteemed a most magnificent and noble performance. The largeness of it has been the occasion of its being much damaged; for it is eighteen palmi in height, and fourteen in breadth, which exceeds all the other antique groupes cut out of a single block hitherto known. It was brought from Rhodes by the command of the emperor Caracalla, in whose baths it was found in the popedom of Paul III. who ordered it to the palace of Farnese, of which family he himself was, and which palace he also built. The small pieces that had been broken off were replaced by Giov. Battista Bianca, a Milanese, without the least addition of any thing new. ‡

† The whole fable may be read in Hyginus, c. 7. and Apollodorus de orig. deor. l. iii. and a plate of this groupe may be seen in Montfaucon's antiquities, v. ii.

‡ Concerning this groupe Pliny speaks thus: "Pollio Asinius was extremely fond of having his curiosities taken notice of; among which are the centaur Zethus and Amphion, together with Dirce, the bull, and the cord, which were all cut out of one block by Apollonius and Tauriscus, and brought to Rome from Rhodes." H. st. nat. l. xxxvi. c. 5.

5. A YOUNG Augustus, an equestrian statue, half life; a good antique.

6. A RAM; the wool extremely natural *.

HERE are a great many other pieces of antique sculpture, some fragments, others entire; particularly a busto of Antinous, two very fine statues without heads, and several heads of household gods, philosophers, and others.

WITHIN the palace.—The gallery is painted by Hannibal Caracci. The composition is grand, and the execution of it most masterly; so that it is esteemed the perfection of fresco painting. At each end is the history of Polyphemus and Galatea, and of Perseus and Andromeda. On the sides, Diana and Endymion; Ganymede and the eagle, which is very beautiful. In the center of the cieling is the grand subject, Bacchus and Ariadne, in their triumphal cars, surrounded with bacchanals. These pieces are ornamented with large figures in chiaro oscuro, of Termini, and Cariatides; which relieve the eye, and make an agreeable variety with the painting †. In this gallery Hannibal Caracci has immortalized himself: but his brother Augustin had a share in some of the pieces; and their uncle Luigi Caracci has also given a specimen of his skill here in the device of the Farnese family over the door. A young woman embracing an unicorn was painted by Domenichino.

THIS gallery and the adjoining rooms are adorned with excellent busts and other sculptures. 1. The bust of a Vestal virgin, with her veil; the drapery

* One would wonder how marble could be so softened into wool. Wright, 235.

† The Farnesian gallery is celebrated among all persons who have a taste for the imitative arts. It exhibits the fables of Perseus and Andromeda, Galatea, Diana and Endymion, Venus and Anchises, Aurora and Polyphemus, &c. admirably well painted in fresco. There are copper-plates of these pieces by Pietro Aquila and others. Keyser, ii. 257.

wrapped round her head, and comes under her chin †. 2. The busts of Solon, Mithridates, and Nero. 3. Hercules strangling the serpent, in bronze. 4. The bust of Homer †, which is the original of all the other antiques that are found: the lines seem stronger in this, especially about the eyes. 5. A small Meleager, in bronze. 6. A sarcophagus, with a fine relievo, representing a bacchanal; with Silenus in his car, and one of his horses tumbled down: a drunken confusion in the whole.

In a room adjoining to the gallery is the Venus Callipygis *, with fair haunches: she turns back her head to look at them. With one hand she holds the drapery before her, which she has drawn from behind, and with the other she raises part of it above her head. The head is modern; but the back is excellent.

In another room there are the busts of many Roman emperors; but that of Caracalla is particularly esteemed, as an exquisite piece of sculpture.

At the back of this palace, in the Strada Julia, is a piece of fresco, painted by Domenichino: a small group of figures on the cieling at the entry of the house, which is much admired; one of the figures seems to be taken from the Antinous.

II. PICCOLO FARNESE, or Little Farnese.—This is seen from the terrace of the great palace, on the other side the Tiber, in the Lungara. It was originally built by Augustino Chigi; but Paul III. got it into

† The innocence, softness, and beauty of the face is such, that many connoisseurs think it equal to the Mattei Livia, or younger Faustina, and account it among the most valuable remains of antiquity. Keyser, ii. 257.

† It is of Parian marble; though Pliny says there is not one genuine image of that poet existing. Lib. xxxv. c. 2.—The

grounds of this tradition are unknown: however, it is a head that seems worthy of that great poet.

* For the occasion of this epithet, see Athenæus. "The two pretty Syracusan girls, that disputed who had the handsomer buttocks: one succeeded, and built a temple to Venus."

his

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his possession for the Farnese family. This is worth seeing for its fine paintings by Raphael, Giulio Romano, Gaudenzio Milanese, and Rafaellino del Colle. They are all in fresco; and what little damages they had sustained have been repaired by Carlo Maratti.

IN the first room---On the cieling, Cupid and Psyche are painted on one part at their nuptial feast among the gods, where Venus comes in dancing: she is a most beautiful, genteel, airy figure*. On the other part of the cieling is the council of the gods, where Venus appears clumsy and gross; but Pluto's side glance towards her is admirably expressed. At one end of the room Venus is giving Cupid a lesson: and at the other end is Mercury descending, a most lively figure; he seems really coming forward to meet you.

IN a room farther on is the famous Galatea of Raphael, which has great spirit and gaiety in the design. A triton is lifting Galatea into her car, which is drawn by dolphins†; a Cupid is keeping them back; a nymph standing in the car holding the reins; a groupe of tritons sounding their shells, and seemingly with all their might; Cupids flying in the air, with their bows bent. The drapery of Galatea‡ is yellow, that of the nymph red. This piece has been well preserved from fractures; but

* So light and airy, as if she could lead on a dance in pure æther; and not need the footing even of a cloud to fix her steps upon. Wright, p. 289.

† It is strange that M. Keysser should say, that "her car is drawn by two oxen, one of which is white, and the other yellow." Keysser, ii. 258.

‡ Ovid makes the giant Polyphemus address his mistress Galatea as follows:

"Fair Galatea! fairer thou by far
Than the white leaves of blooming lillies are;
Gay as the flow'ry meads, as chrystal bright,
Tall as the alder's just proportion'd height." Met. i. xiii.

for want of fires, and by its standing not far from the Tiber, the coloring has suffered through damp.

IN a corner of the same room is a large head, drawn in black chalk, by Michael Angelo; intended, they say, as an insinuation that the figures of the Galatea were too small. If that was the intent, there is a caricatura in the reproof: for had Raphael made his figures so large in the place where they are, they would have been monstrous; Galatea had then been a fair match for Polyphemus.

II. ALTIERI.---This palace was begun by cardinal Giovanni Battista Altieri, and was finished by cardinal Paluzza Altieri, in the pontificate of Clement X. who was of that family. It is a very large and magnificent structure, containing, as they say, 365 rooms, and is the work of John Antony Roffi. It has a most noble staircase, which is twelve feet broad, and esteemed the grandest in Rome, being adorned with the statues of Hercules, Bacchus, and Pomona. The apartments are grand, and richly furnished; and the door-cases are of Sicilian jasper. There are a great many fine pictures by the best masters; but most of them are below stairs.

IN the fourth room are, a St. John, by Guercino: a small pieta, by Vandyke: two pieces by Calabrese; a repast, extremely natural: Mars and Venus, by Albani: Venus and Cupid in the sea, by the same: a madonna, by Baroccio: two Lucretias, and a St. Jerome, by Guido.

IN the fifth room, a piece of two old men reading, by Spagnolet: Titian's portrait of himself: a small Sebastian, by Schedoni: Tobias with the angel, by Andrea del Sarto: a small madonna, of Vandyke's manner.

IN the rooms up-stairs, a madonna, by Hannibal Caracci: the last supper, a copy of Paul Veronese, by Muziano: the marriage of St. Catherine, a charming piece, by Correggio.

THE rooms are hung with red damask and gold. The walls and cieling of the princess's cabinet, or toilet, are ornamented with gold, upon a pink ground, with mirrors fixed all round*. The massacre of the innocents, a small piece, by Pouffin. The cieling of the hall is painted by Carlo Maratti: and the other rooms are finely stuccoed by Bernini. In the second room from the hall are two fine Claude Lorrain's; and two battles, by Borgognone.

THE admired statue of Rome triumphant, in Verde antico, stands in an apartment near a delightful grotto, which was both designed and painted by John Paul Scorr, a German. Here are also two porphyry pillars; two statues of Venus, one nearly in the attitude of that of Medicis; and a head of Pescennius Niger.

THE chapel was painted in fresco by Borgognone. Here are two landscapes, by Salvator Rosa; an Ecce homo, by Guido; St. Ignatius, a capital piece, by Carlo Maratti; and the marriage of Cana, by Paul Veronese.

THE library is said to have cost 100,000 crowns, and is a fine collection both of printed books and manuscripts; besides medals and intaglios, and a madonna by Raphael.

IV. CORSINI†.---In the first room are the portraits of cardinal Corsini and Clement XII. in mosaic, and at full length: one of the sybils in mosaic; a head only; from a painting of Guido.

SECOND room.---A good ritratto of the present pope.

* Besides the old but rich hangings done from the designs of Giulio Romano, some of the apartments are hung with Brussels tapestry, representing the histories of Cyrus, Massinissa, and Cleopatra. Keyssler, ii. 217.

† There are two palaces of this name: one in Rione del Ponte, according to the draught of Bramante; the other upon the ruins of Pompey's theatre, in Campo di Fiore.

THIRD room.---An Ecce homo, by Guido : a fine St. Sebastian, by Rubens : a St. Jerome, by Guercino : Justice, by the same : a madonna, with a book in her hand, by Carlo Maratti.

FOURTH room.---A fine Herodias, at half length, by Guido : an Ecce homo, by Vandyke : St. John the Baptist, by Guercino : Noah and his family, by Poussin : St. Augustine, by Giroffi : a holy family, a large oval piece, by Carlo Maratti : the life of a soldier, painted in several pieces, from Callot. In this room was an antique chair of marble, which seemed to have been a large vase, with a piece cut out of the side half way down, and a seat put in.

FIFTH room.---St. Peter on the cross, by Lanfranco : a ritratto of Rembrandt : a madonna with angels, by Carlo Maratti : Lucretia, by Guercino : two pieces, by P. Cortona : a marriage of the Virgin Mary, by P. Veronese : a large landscape, by Poussin : a madonna, by Caravaggio : a holy family, by Baroccio : a fine piece by Hannibal Caracci : the birth of St. Andrew, by Calabrese.

V. BARBERINI.---This is a large and noble palace, exceeded only by the Vatican, and contains near 4000 rooms or apartments. It was built by Peter Terrierio, and contains an invaluable treasure of antiquities, paintings, and furniture. It is divided into two parts, either of them sufficient to make a great palace of itself, the one belonging to the Prince, and the other to the Cardinal.

A SORT of trench goes along the back part and side of the palace, where is a bridge built by Bernini, in imitation of one going to ruin : it appears dangerous to pass ; yet is safe, light, and beautiful.

THE two principal staircases are extremely grand ; and in the middle of one of them is a large antique lion in marble, mezzo relievo, which is much admired for the excellency of the workmanship. It was dug

dug up in the pontificate of Urban VIII. among the ruins of Pitilius Libo's mausoleum, near Tivoli.

THE magnificent cieling of the great hall is admirably painted in fresco, by Pietro di Cortona, which is esteemed one of the finest painted of its kind; a grand composition, and prodigious invention, alluding to the Barberini family, being the triumph of glory, and the four cardinal virtues*. In this hall is a copy of Raphael's transfiguration, by Julio Romano.

THE Prince's side.---First room. The cieling painted by A. Sacchi: the subject is Divine Wisdom, seated on a throne; a globe underneath; with several female emblematical figures.

SECOND room.---A babe asleep, painted by Guido; a glass over it.

THIRD room.---The original sketch of Polyphemus and Galatea, by H. Caracci: two pieces of vines bearing grapes, extremely natural, painted by Christian.

FOURTH room.---A small piece of the holy family, by Raphael; the figures standing as that in the palace Pamphili.

FIFTH room.---A madonna, small, sweetly painted by Correggio: three female figures in the clouds, by Albani.

SIXTH room.---Two designs, one of Michael Angelo, the other of Julio Romano; the marriage of Joseph and Mary.

SEVENTH room.---A naked Venus, by Titian.

EIGHTH room.---A madonna, by L. Vinci: a Charity, by Guido: Dædalus putting the wings on Icarus, by A. Sacchi. In this room stands a statue of Venus, esteemed next in beauty to the Venus of Medicis.

* It represents the transactions of Urban the Eighth's pontificate, by a variety of symbolical figures. Keyser, ii. 219.

NINTH room.—A holy family, by Titian : Esther fainting before Ahasuerus, by Guercino : Elijah fed by the ravens, by the same.

TENTH room.—Cain and Abel, by A. Sacchi : a view of fort St. Angelo, and St. Peter's, by Claude Lorrain ; an Ecce homo, by Correggio : Raphael's mistress, painted by himself, with naked breast and arm ; upon her bracelet is written *Raphael Urbinas* ; the picture has abundance of nature, but represents no great beauty.

ELEVENTH room.—A fine piece, by A. Sacchi : a noble portrait of the Corsini family, by Guido : two good pieces by Valentine, the judgment of Midas, and the slaying of Marfyas : an antique piece of fresco : a satyr's head, painted with vast spirit ; some imagine it to be done by Michael Angelo.

TWELFTH room.—A small Magdalen, by Correggio : a fine groupe of heads, painted charmingly, by Parmegiano : a piece of Michael Angelo, called *Academia delle Forze* *.

THIRTEENTH room.—A holy family, by L. Vinci : a *Noli me tangere* †, by H. Caracci : the sketch of the St. Romoaldo, by A. Sacchi ; and, by the same hand, Apollo and the Muses, painted on the cieling of the room : the famous S. Giralimo, of L. Caracci : a Magdalen, by Guido : a madonna, with St. Peter and St. Paul, by A. Sacchi : the death of Germanicus, painted by Pouffin, and esteemed among

* Mr. Wright places this on the Cardinal's side, and says the piece consists of " some naked figures, painted in chiaro oscuro, by Michael Angelo, in capricious attitudes, called *Academia delle Forze* ; as if it were a school for instruction how to represent actions of strength and activity." Wright, p. 290.-----Indeed, the

pictures in this palace have frequently been removed ; so that the accounts given of them by former writers are no ways to be depended upon.

† The usual term in Italy for the representation of our Savior appearing after his resurrection to Mary Magdalen, when he said to her, " Touch me not."

the greatest of compositions †; Agrippina, the wife of Germanicus, is represented in a dejected, melancholy attitude, and holding her hand before her face, like the Agamemnon of Thimantes, who had cast a veil over that prince's face at the sacrifice of his daughter, for the artist despaired of expressing the father's anguish on such an occasion.

THE Cardinal's side.---First room. A large silver fountain, made by Fiamingo; three river gods are linked in one another's arms.

SECOND room.---The birth of Plato, with the bees playing about him, in allusion to the Barberini arms, which are bees; this is a small piece, by G. Chiari.

THIRD room.---A bed-chamber, elegantly furnished, and ornamented in blue, white, and gold: a small madonna, with the child asleep, painted by Guido; a very small one, charmingly done: one of the same, by C. Maratti; the Virgin, good: a small piece of Hagar, Ismael, and the angel, by And. Sacchi.

IN the rooms below stairs.---1st. St. John the Baptist, by And. del Sarto: Jacob wrestling with the angel, by Aug. Caracci: a small piece of St. Catherine, by Girosli, fine.

SECOND room.---S. Veronica, by Guido: the famous Magdalen, by the same; she is at full length, sitting, and leaning on her elbow, the other hand upon a skull; one foot is bare, which made Guido distinguish this piece by the addition of *con piedi nudi*, or barefoot.

† The subject of this piece is taken from the account given by Tacitus in *annal.* ii. Germanicus, the son of Drusus, was poisoned in the flower of his age, and died in Syria. On his death bed, he recommended his cause to the resentment of his friends; telling them to place before the Roman people his unhappy wife, the grand-daughter of Augustus, and his six children. His friends swore to revenge him, or perish in the attempt: on which the hero expired with serenity.

THIRD room.—Two fine pieces, by Claude Lorrain: two excellent portraits, thought to be of Titian: Jacob and Laban, by P. Cortona.

FOURTH room.—The covering of Noah's nakedness, by A. Sacchi: an Herodias, by L. Vinci: Tobias and the angel, by A. del Sarto: the four evangelists, by Guercino: St. Francis, a night piece, by Giraldo.

FIFTH room.—Here are some antique paintings, particularly a Roma triumphans, in fresco; a Venus, in fresco, with some boys added by Carlo Maratti; and a small head of an old woman, extremely natural.

THE principal statues and busts in this palace are, a Faunus, sleeping: an antique Silenus, very fine: the statue of Septimius Severus, a whole figure, in bronze: another of Marcus Aurelius, as haranguing his army: a groupe called Gallipoli, one slave eating another: a large Faunus, also sleeping, found among the ancient sepulchres at St. Angelo, and esteemed one of the greatest curiosities in Rome: Adonis and the boar, by Bernini*, which is admirable: Nero, in bronze, a fine bust: Brutus, with the heads of his two sons: a satyr, sleeping, by Bernini: a fine antique Venus, asleep: Isis and Harpocrates, with a cornucopia: Hippomanes and Atalanta, in marble, fine: three bacchantes in basso-relievo, on an altar, half round: an old mosaic of Europa and the bull: the busts of Plato, C. Marius, Scipio Africanus, M. Aurelius, L. Verus, and many others: the bust of Alexander, with the helmet, fine: another of a

* M. Keysser says, "This was done in alabaster by Mazzoli, a Sieneſe, who ſpent almoſt one and thirty years about this piece, which is valued at 6000 crowns. It was intended as a preſent to the King of Denmark, when he was expected at Rome. However, cardinal Barberini agreed, for this excellent piece, to allow the artiſt a penſion of twenty-five crowns a month, with a certain quantity of corn and wine; which was punctually paid during Mazzoli's life." Vol. ii. p. 223. All this is a miſtake.

lady, the drapery admirable †: the statue of Diana of Ephesus.

THIS palace is built all upon strong pillars and arches; so that from the front you may drive a coach under it, quite through into the garden, which is on the back side the palace.

THE library is in the upper story, and consists of a large hall, a gallery, and six other rooms. The manuscripts take up one apartment, where they are locked up in book-cases; and the printed books are about 60,000 ‡. The keeper of this library has a perpetual permission from the pope for reading, *sine scandalo*, all prohibited books. Near this apartment is a cabinet of natural curiosities, cameos, intaglios, medals, and other antiquities *.

VI. PALAZZO Borghese.---This palace is very large, and the shape of it somewhat resembles that of an harpsichord. It was built in the time of Paul V. who was the head of this family. The architects were Martino Longi, and Flaminio Bonzio. It stands in Campo Marzo; and from the nature of its situation it may properly be said to consist of three divisions §. The pillars of the doors, and in the colonnade within the court, are no less than a hundred, and all of oriental granate. Here are also the statues of an Amazon, Faustina, Julea Pia, Sabina, and others; with some curious water-works.

† This is a most curious portrait bust, carved by Bernini; a lady of the family Galeotti, wife to one of the Barberini. There is somewhat in the drapery almost surpassing imagination. The delicacy of the lace about her neck and bosom, so wrought in marble!--it is not to be expressed. Wright, p. 290.

‡ The catalogue, with the title of every book in this collection at large, was printed in two folio volumes, in 1681.

* A fuller account of this palace may be seen in a book printed at Rome in 1642, intitled, "*Ædes Barberinæ ad Quirinalem a Comitæ Heronymo Tetio descriptæ*." But the palpable flattery and exaggerated descriptions in that treatise disgust a judicious reader.

§ The principal part of it is built about a court, which has two porticos, one above another, with antique granate pillars, Doric and Ionic, and several antique statues. Wright, p. 293.

IN this palace are said to be 1700 original pictures, of which about 300 are by Raphael and Titian. A bare collection only of them would fill a large volume; therefore we shall only mention a few of them.

FIRST chamber.---Two oval pictures of our Savior, and the Virgin Mary, by Raphael: the Virgin Mary, with the child Jesus treading upon a serpent, by Caravaggio: Æneas carrying Anchises, by Barocci: a landscape, by Brughel.

SECOND room.---The celebrated piece, called the *Riposa di Caccia*; it is of Diana and her nymphs reposing themselves after hunting, by Domenichino: St. Cecilia, with the angel hovering over her head, and diffusing through the whole piece that pleasing light in which Correggio exceeds all other painters.

THIRD apartment.---Ulysses and Polyphemus, by Lanfranco: St. Catherine, by Raphael: Cæsar Borgia and Machiavel, an admirable picture of Titian, by some called a Raphael: the Lord's supper, by Caravaggio: Christ fainting, and two angels with lighted flambeaus, by Taddeo Zuccaro.

FOURTH room.---A presentation, by G. Bassan, excellently colored; the figures are genteel, with a great force of light and shadow: the portraits of Bramanta Lazari, by Titian; the emperor Charles V. by the same; and Titian's own picture, by himself: the portrait of Raphael, by Julio Romano: of Michael Angelo, by himself: the four seasons, by Albani; or Albani's loves: a crucifixion, by Michael Angelo, who is said to have copied it from a man whom he fastened to a cross, and killed*.

* This is pretended to be the original piece, though the Carthusians at Naples affirm this to be only a copy of theirs; but the one may be as good an original as the other. This is something smaller than that of St. John de Lattèran; and after all it has nothing in it very extraordinary. The countenance of the Virgin Mary and St. John, and even of our Savior on the cross, have little expression in them; and Christ's head is quite erect as he expires. Keyser, ii. 225.

FIFTH chamber.---The Graces hoodwinking Cupid, a fine picture by Titian, with a glass over it: a ritratto of Titian's schoolmaster, painted by Titian himself, a most admirable picture; great force and vivacity, with a lovely chiaro oscuro: Mary Magdalen, by H. Caracci: the Virgin Mary, by Raphael.

SIXTH room.---The temptation of St. Anthony, by H. Caracci: the three Graces, by Raphael, after the antique; Christ carried to be entombed, by the same: the marriage of St. Catherine, an excellent piece, by Parmegiano.

SEVENTH apartment.---St. Peter, by H. Caracci: the battle against the Veii and Fidenates, by G. d'Arpino: a ritratto of Paul V. in mosaic, by Marcello Provincialis di Cento; it is about three spans in height, and is said to have 1,600,000 studs or pieces of precious stones*: Adam and Eve painted on oriental jasper; and a very old but indifferent portrait of the Virgin Mary, brought out of Greece.

EIGHTH room.---Adam and Eve, by G. Bellino: Leda, by L. da Vinci: the portrait of Bramante the architect, by Titian: St. Cæcilia, a half figure, finely painted, by Domenichino.

NINTH apartment.---The landscapes on the cieling are by G. F. Bolognese.

TENTH chamber.---S. Sebastian, by Rustichino: the Virgin Mary, by del Sarto: a crucifixion, by Julio Romano: a bacchanalian, by Guido: some landscapes, by Paul Bruhl.

ELEVENTH room.---The prodigal son, by Titian: St. Antonio di Padua, by Paul Veronese.

TWELFTH apartment.---Judith, by L. Fontana: John the Baptist, an excellent picture, by Bronzino:

* The bits of stone are excessively small, so as to express even some single hairs of the beard, &c. and to mark out other the minutest touches; yet the general parts are kept broad, open, and well colored. One would think such a piece of work would take up a man's life, or disable his eyes for another like attempt. Wright, p. 294.

Sampson bringing honey to his mistress, by Guercino: the Virgin Mary, with the infant Jesus, and John the Baptist, by Raphael; which is reckoned one of his best pieces.

THE second story is the winter apartment, and is adorned with some good pictures by Cortona, Pouffin, Tempesta, and others.

IN the apartments of the third story are, the history of Solomon and the queen of Sheba, the rape of the Sabines, and other pieces, all painted by Pi-
 azzo, a Capuchin monk.

It would be endless to enter into farther particulars of this most rich and magnificent palace, which exceeds any other in Rome for paintings; but the furniture is not equal to them.

VII. PAL. Chigi.---This is a large and noble palace †, in the Corso, containing a multitude of good pictures, and rich furniture of all sorts. Alexander VII. who was of this family, had it built on a model made by Bernino. We may call the apartments a real magazine of paintings by the greatest masters, as Titian, Caracci, Guido, S. Rosa, del Sarto, Guercino, Albani, Maratti, Rubens, and others.

FIRST room.---A buffoon looking through a grate, by Domenichino: a last supper, small, by Albani: a repose, by Baroccio: a battle piece, by S. Rosa: two small ones, by Borgognone: a Claude Lorrain: two Cupids, by Baroccio: one asleep, by Guido: a landscape, by S. Rosa.

SECOND room.---Over the door, a Titian: two pieces by Albani: a fine Claude Lorrain: a dead Christ, by Guido: a Lucretia, by the same, in white drapery; the air of the head and countenance extremely beautiful: a Venus, by Rubens: a piece of

† The palace of Chigi forms one of the corners of the square Colonna, so called from the pillar or column of Antoninus, which Sextus V. raised in the middle of the square. Blainville ii, 458.

A. Sacchi; his Divine Wisdom: the adúlteress before Christ, by Tintoret: a Magdalen, by Guido: the sketch of Guido's Aurora, thus colored; Aurora yellow drapery, with a blue scarf; Apollo in purple, with red above; the hours, the first blue, the second red, with brown above; the third, green on the arms, the rest pale color; the fourth, all a pale color; the horses liver-colored: a madonna, by Parmeggiano: Sampson drinking out of the jaw-bone, by Guido: Christ bound, by Guercino.

THE four lower rooms are all full of statues, and some of them exceedingly good: a fine Bacchante: a Silenus, highly esteemed: a Bacchus, drunk: a dying Cleopatra, somewhat different from that of the Belvidere.

IN the gallery are twenty-four exquisite marble busts of the Roman emperors and their consorts. On a cushion of touch-stone, which has all the appearance of black leather laced with gold, is a child of white marble, yawning and rubbing his eyes, as if just awake; opposite to it is a cushion of the same stone, with a death's head of white marble placed on it; both admirable pieces, by Bernini.

VIII. PAL. Spada.---A large statue of Pompey, antique, and is the only one; it is mostly naked, the right hand is extended, the left holds a loose drapery up to his side, with a short sword tucked up among it.

PAINTINGS.---The portrait of a young man with a hat on, by Raphael: Judith and Holofernes, by Guido; and a Lucretia, by the same: David with Goliath's head, by Guercino: Sampson slaying the Philistines, by Lanfranco: a sleeping Magdalen, by Guido: a pieta, by H. Caracci: the judgment of Paris, by Paul Veronese: two fine pieces, by Claude Lorrain: the rape of Helen, by Guido; she is a genteel figure, with a sweet expression; her drapery in fine taste; the body is of a bright yellowish brown, the

the sleeves blue; one of the maids, with a blue drapery under her chin, is beautiful; the other next is in purple, the body orange, the sleeves green; a third is in red; so is Paris; his companions in the same, but darker: the salutation of Mary and Elizabeth, by A. del Sarto: a ritratto of cardinal Spada, at full length, by Guido.

THERE are some antique basso-relievos: Perseus watering Pegasus: a Venus, cloathed, and Cupid: Seneca, sitting: Morpheus, with poppies about his head, white marble †.

IX. PAL. Mattei.---This palace of Mattei, in Piazza Mattei, was built by Bartholomeo Ammannati. The rooms are painted in fresco, by Domenichino, Albani, and Lanfranco. Rachel, by Domenichino: Christ on the mount of olives, by Caravaggio: a nativity, by Bassano: St. Peter, by Guido.

AMONG the sculptures are some statues of emperors, naked, in postures of gladiators: several basso-relievos; Meleager hunting: the rape of Proserpine: the three Graces, with Cupid and Psyche embracing: Isis pompa, or a procession for an Egyptian sacrifice to that goddess*: the prætorian soldiers consulting, dressed in short tunics, and having long shields on their arms; the temple of Jupiter Fulminans, and a bull adorned for sacrifice: Venus from the sea, sustained on a *concha marina* between two tritons; a celebrated piece.

† He is generally seen in black marble, as more alluding to night. Wright, p. 299.---Mr. Addison says he always observed, that Morpheus was represented by the ancient statuaries under the figure of a boy asleep, with a bundle of poppy in his hand. He further tells us, he never saw any figure of sleep that was not of black marble, which has probably some relation to the night, that is the proper season for rest. Addison, p. 38, 39.

* A print of it is to be seen in the Admiranda, No. 16.

X. PAL. Giustiniani.—This palace stands near the church of St. Lewis, and was built by the marquis Vincenzo. It is deservedly esteemed for ancient statues and basso-relievos, of which it contains the greatest number of any in Rome.

AMONG the best statues are, a sleeping Venus : a Bacchus and a tyger.

ON the first staircase is a fine bas-relief. Young Jupiter is sitting under a tree, and Amalthea giving him goats' milk to drink out of the horn of Archelous : the goats are playing round him ; and behind is a young satyr playing on his pipes.

ON the second staircase is a fine Apollo, in alto-relievo ; the drapery excellent : an Hygieia, with the serpent and cup : a famous statue of Minerva, most highly valued, as being the same that was worshipped in her temple †, where is now the S. Maria Sopra Minerva : a large buck goat, fine, a noble style for such a subject : a young Marcus Aurelius, a whole figure : a fine Bacchante, with grapes : Meleager, a whole figure, excellent : a priestess, in Parian marble : Cleopatra, with the asp about her arm, in the posture of Venus coming out of the sea : the busts of Homer, Pindar, Socrates, and others.

PAINTINGS.—St. John the Evangelist mounted on an eagle in the clouds, by Raphael : St. Jerome, by Michael Angelo : the widow's son raised, fine expressions, by Parmegiano : Christ curing the blind : St. Peter going to be crucified, a beautiful piece, by Lucas Saltareleus, a Genoese : St. John the Evangelist, by Domenichino ; two angels supporting the book are charming. In one room are several madonnas, said to be all done by Raphael, but there is not one of his best manner : a fine night piece of the death of Seneca, by Calabrese : Christ awaking

† They say the youth of Rome used to come and kiss the hand of this statue before they went to their schools.

his disciples, a night piece, by Giraldo : St. Paul the hermit, and S. Antonio, by Guido, a raven bringing them bread : the angel bringing St. Peter out of prison, by Galardo Fiamingo ; a light as of a torch comes in at the door of the prison : the woman with the looking-glass, by Titian : Christ before the high-priest : a Lord's supper, and the twelve apostles, by Albano : the massacre of the innocents, by Poussin : another, by Cornelli : Christ's transfiguration on the mount, by Guercino ; and the crucifixion, by Caravaggio.

THESE are some of the original paintings in this palace, which contains no less than 700 ; and the antique monuments are 1900, 500 of which are statues *, as may be particularly seen in that pompous work called *Galleria Giustiniana*, published at Rome, in two volumes folio, in 1631.

XI. PAL. Colonna.---This palace belongs to the constable Colonna †, and is situated in Rione di Trevi. If we are to believe common report, there are in this palace nine different apartments magnificently furnished ; a small arsenal pretty well provided with curious arms ; and 8000 original pictures, by Raphael, Michael Angelo, the Carraccies, Titian, Guido, Domenichino, Palma, Tintoret, Paul Veronese, Albano, and many other Italian, French, and Flemish painters. But the most magnificent part of this palace is the great gallery, which is the noblest

* On the spot where this palace stands were anciently the baths of Nero and Severus ; so that, at laying the new foundation, granate, basaltés, and other kinds of fine marble, with a great number of statues, bustos, and basso-relievos, were found there, which are noble ornaments to the palace.

† On one side the piazza de S. Apostoli stands the Palazzo Colonna, which by the appearance

it makes on the outside does not give you any reason to expect the beauty, magnificence, and elegance you find within. Wright, p. 305.---The constable Colonna is duke of Paliano. Keysser, ii. 250.---These princes, the Colonnas, by virtue of their office of constable, or Comes Stabilis, assist at some of the public ceremonies, at the right hand of the pope.

belonging to any subject at Rome. It was begun by Lorenzo Colonna; and its pavement is all of fine Sicilian jasper and white marble. The columns and pilasters, which support the two extremities of the roof, are of very fine giallo, antique, with gilded trophies between them; and in the interstices, on each side, there are some of the finest pictures in all the palace. It is almost impossible to particularize all the objects that contribute to adorn this gallery, which is 280 Roman palms in length, and forty-seven and a half in breadth†: but the following are the most valued among them.

GALLERY.—1. Two large mirrors, ornamented with a great variety of flowers, which appear natural, by Marco de Fiori; and little figures of boys, sweetly painted by Carlo Maratti: two heads by Guido: two pieces by H. Caracci, one eating, another drinking: a holy family, by Titian: a family piece, by the same: a holy family, by A. del Sarto: a woman playing upon music, by P. Veronese: the prodigal son, by Guercino, finely expressed: St. John, by Salvator Rosa: David with Goliath's head, by Guercino.

2. THE rape of Europa, by Albano: a sacrifice, by C. Maratti: Adam and Eve, with the serpent; God and angels above; by Domenichino. Under this is a piece of nymphs, by Gaspar Poussin: a fine representation of the plague at Athens, by Nicholas Poussin: a market or fair, by Bassano: Mary Magdalen anointing the feet of Christ, by the same: a S. Catherine, by Parmegiano.

3. HERODIAS, by Guido, with the head of John the Baptist; the companion piece to that of St. Mi-

† The most remarkable thing in this palace is the gallery, the length of which, exclusive of that part elevated above the main gallery, which is four and twenty feet long, is 102 common paces, and the breadth seventeen; which, in Roman measure, make 308 palmi in height, and in breadth fifty. Keyser, ii. 250.

chael; the drapery is yellow, the loose garment over is deep pink, and the coat green: a bacchanalian feast by Rubens: a toper, by H. Caracci: a double ritratto, by Tintoret: a madonna, a dark piece, by Guido; St. John is presenting a flower to the young Jesus: Mars and Venus, by Albano.

4. SEVERAL fine landscapes; those in fresco by Gaspar Poussin, the other by Nicholas Poussin and Claude Lorrain.

ON the great cieling are painted the most remarkable achievements of the Colonna family, particularly the naval battle of Lepanto*, by Paul Scor a German, and Bernascona a female artist. The two little cielings, at both ends of the gallery, were painted by Giovanni and Francisco di Lucca.

IN this fine gallery are many beautiful marble tables, with antique statues, busts, and other valuable furniture, placed in the most agreeable manner all along on each side.

HERE is also a studiolo or cabinet of ebony, embellished with masterly basso-relievos of ivory, representing scriptural histories, worked with great correctness. That of the last judgment is from a design of Michael Angelo; and the whole piece is valued at 18,000 crowns.

HERE is also a private gallery painted with geographical charts, somewhat in the manner of that very long one in the Vatican. It contains four statues of Venus; those of the Muses, Flora, Trajan, M. Aurelius, and Commodus.

IN another apartment is a cabinet adorned with twelve little pillars of oriental amethyst, a foot high, and cut out of one piece; it is also set with variety of gems and cameos: the whole supported by three

* In this engagement the pope's squadron was commanded by Marco Antonio Colonna.

Moors, made of a curious wood, called Sandro Cedrino, with silver-decorations.

PAINTINGS in the other rooms.---In the first saloon are the portraits of the illustrious persons which the Colonna family has produced; among which are two popes, twenty cardinals, and about fifty generals.

In other apartments are St. Martha, with a dragon: Christ in the tomb, by Guercino: a holy family, by A. del Sarto: Venus and Adonis, Ganymede and the eagle, and Herodias, by Titian: a fine portrait, with a book, by the same: an Ecce homo, by Correggio: a pieta, a good Bassan: St. Sebastian, by Palma Vecchio.

In one room are silver flower-pots, with basso-relievos, finely done, after the designs of Raphael.

In a room adjoining is a bed in the form of a *concha marina*, in the taste for a Venus, and of great design; the whole is gilt. The four corners are supported by a tortoise, a crocodile, and two dolphins, and at each corner is a nereid mounted on a sea horse; nymphs and zephyrs at the sides, with flying cupids above. It is hung quite round with a rich gold brocade; and was made upon a design given by P. Scor*.

BESIDES the numerous fine paintings in the apartments above, there are a great many in the summer apartments below; with statues, busts, basso-relievos, and pleasant fountains. One of these rooms is painted in fresco with landscapes, by Gaspar Poussin; and another with sea storms, by Tempesta. Here are to be seen, a bust of oriental agate, representing Annus Verus, father to Marcus Aurelius, and the only one of that kind in Rome: a head of Nero, in bronze;

* This was the bed in which Maria Mancina, cardinal Mazarine's Niece, lay in of her first child. This lady was famous for the passion which Lewis XIV. of France had for her, and her subsequent unhappy marriage with the constable Colonna.

and a St. Jerom, in ivory: a bas-relief representing the deification of the emperor Claudius, and another which represents that of Homer; this last is most deservedly esteemed, and was the work of Archelaus of Prienna; it was dug up towards the middle of the last century, from among the ruins of a country house belonging to the emperor Claudius at Marino†.

THERE is a twisted pillar of red Egyptian marble, near six feet high without the pedestal, with the image either of Bellona or Pallas on the top; the sides adorned with several legionary figures, and military ensigns of the Romans. This is thought to be the Columna Bellica in the temple of Bellona, against which the consul used to throw a spear, as the sign of a declaration of war‡.

THERE are two ascents of gardens behind this palace, where formerly stood the baths of Constantine, according to some accounts. Here was likewise a temple dedicated to the sun, of which some vast fragments are now to be seen; particularly two blocks of marble, one about five yards square, the other seven yards long and three wide, which were parts of a frieze and architrave.

THE Colonna family is of a very noble extraction; and, besides other great revenues, the whole town of Marino is theirs, where they have another fine palace.

XII. PAL. Rospigliosi.---This building is of the architrave of Giovanni Fiamingo, and was originally

† The images and Greek inscription on this piece have been illustrated by Bellori. Keysser, ii. 252.---It is to be seen in the Ad-miranda, toward the latter end. Wright, p. 307.---It is also described in Blainv. v. ii. p. 432.

‡ It was in this temple that the senate assembled to resolve on any

foreign war. When the resolution was taken, a soldier mounted by order on the top of this pillar, and from thence forcibly darted a javelin towards that quarter of the world where was situated the hostile state which they were to attack. This we learn from Ovid, in the sixth book of his Fasti.

called the palace of Mazarini. In an outward room to the garden, on the cieling, is painted the famous Aurora of Guido, in fresco. She is in a car, drawn by four horses, and guided by the hours *. At the ends are the triumphs of Love and Virtue, painted by Tempesta.

WITHIN the palace is a beautiful picture, representing a dance, and Time playing on a harp, by Nich. Poussin: a crucifixion, by Guido; a fine marble bust under it: St. Peter in mosaic, by Ph. Cocchus. On the cieling are painted the rapes of Jupiter and Europa, Pluto and Proserpine, Neptune and Theophane.

IN the summer-house are, an Andromeda, by Guido: Adam and Eve, amidst a great variety of beasts and birds, by Domenichino: Armida finding Rinaldo asleep, by Albano; and Armida in a car, in fresco, by Passignano: Sampson pulling down Dagon's temple upon the Philistines: David with Goliath's head; Saul is tearing his garment as in vexation to see David win the hearts of the people.

XIII. PAL. Pamphilio.---This palace is in the Corso, and is richly furnished, not only in paintings, tapestries, gold and silver plate, but also in jewels of a great price. The paintings are by Titian, H. Caracci, Guido, Lanfranco, Perugino, and other eminent masters.

FIRST room.---Landscapes, by G. Poussin, P. Brill, and Brughel.

SECOND room.---Two very fine and large Claude Lorrains; one is with the setting sun, a most lively repose: over this is the descent of the cross, by Vafari: a holy family, by L. Vinci: Christ carrying the cross, by P. Veronese: a madonna, by And. del Sarto: the holy family travelling to Egypt; a good

* Pasquini, Frey, and Audenaart, have published copper-plates of this admirable painting.

Bassan : a holy family, by Barocci : the salutation of Mary and Elizabeth, by Perugino ; fine expressions : portraits of the two famous lawyers, Bartolo and Baldo, by Raphael : a very fine St. Catherine, by Benevento da Garofalo : a holy family, by P. Veronese : Susannah and the two elders †, by H. Carracci.

THIRD room.---This is full of portraits, some very fine, by Titian, Vandyke, and others.

FOURTH room.---Here all kinds of fowl are painted.

FIFTH room.---A madonna, by Guido : a small pieta, in fresco, with a glass over it, by M. Angelo : some landscapes, by Claude Lorrain.

SIXTH room.---A copy of the Nozze Aldabrandino, by N. Pouffin.

SEVENTH room.---Naked Venus's, and other figures : one with a little dog, by Titian : Leda and the swan, by Michael Angelo.

IN the gallery.---A fine bacchanal, by Rubens : St. Cæcilia, by Parmegiano : Mary Magdalen washing the feet of Christ, copied from one of P. Veronese : an oval piece of a madonna beholding the young Jesus, who sleeps : a small piece of the holy family standing, where St. John is saluting the young Jesus ; there are three of these pieces by Raphael, one in the Barberini palace, another in the royal palace at Naples, but that which is here is the best preserved of the three.

THERE is another palace belonging to the Pamphili family, in the Piazza Navona, in which the most remarkable actions of Æneas are painted in fresco, by P. di Cortona.

XIV. PAL. Fueretti.---Here are two antique centaurs, of black marble, representing an old one and

† The same design as that of the duke of Devonshire's. Wright, p. 311.

a young one, both of fine workmanship. They were found at Adrian's villa, among the ruins, about the year 1740. There is also an antique piece of mosaic, which is spoken of by Pliny : it is of four pigeons standing on the rim of a basin ; one seems drinking, and another is pecking its rump.

XV. PAL. Palavicini.---This palace belongs to the marquis Palavicini, and contains several beautiful landscapes by Poussin, Claude Lorrain, and Salvator Rosa. Here are also many pictures by Carlo Maratti ; some by Titian, and others by Guido. But some of the paintings and sculptures of this have been of late years brought into England.

XVI. PAL. Gaetani.---This belongs to the duke of that name, and was built in the Corso, according to the draught of Barth. Ammanati. It has a magnificent staircase, which consists of 120 steps of marble, each ten feet long, and two broad, all of one solid piece.

IN the court are, a colossal statue of Alexander the Great ; the statues of Bacchus and Æsculapius : the consul Marcellus, and the emperor Adrian ; all in marble.

WITHIN the palace are three statues of Fauni : an Iole, or Dejanira, with a lion's skin on, and a club in her hand, whilst Hercules is reposing himself : a beautiful Mercury, Apollo, Bacchus, and Silenus. Here are also many pictures by Titian, Guido, Caracci, and other masters. The walls of the apartments are painted with landscapes, views, battles, birds, fruits, and flowers.

THIS palace, with all its furniture, the duke de Gaetani lost in one night's ill run at play, to prince Ruspoli, the present owner of it.

XVII. PAL. Verospi.---I. This palace is in the Corso, near St. Mark's church, and well deserves the notice of a traveller, as it contains 250 marble statues ; the most admired of which are, Jupiter, Minerva,

Minerva, Apollo, and Ceres; several Egyptian idols; a Deus Terminus of black marble, Diana of white, and other statues of oriental alabaster; Silenus, Ganymede, Antoninus, and Pertinax: the busto's are not less numerous; among which are, those of Scipio Africanus of touchstone, Augustus of Egyptian marble, Titus of porphyry, and four others of alabaster. Here are also a curious collection of urns of porphyry and other precious stones, with fine basso-relievos; four tables of oriental jasper; six large pillars of verde antico; two smaller of porphyry; and an admirable marble sarcophagus.

ADMIRERS of painting will also be here entertained with the works of Guido, Titian, Caracci, Guercino, P. Veronese, and other excellent masters.

II. THERE is also another Verospi palace, which contains abundance of fine pictures and statues. In the court are, the statues of Jupiter, Apollo, and Diana; Hercules killing the hydra; Antoninus Pius, Marcus Aurelius, and Adrian. On the perron, or steps before the door, are Bacchus, and Venus. Within the apartments are, Minerva of alabaster; and another small statue of the same goddess, the body of which is of touchstone, but the head, hands, and feet of marble: Næmia in a sitting posture, and weeping over an urn, with a flame issuing out of it: Ganymede: Hercules: Olympias, mother of Alexander the Great; she is asleep, with a serpent twining round her right arm: a lion of brown marble: and some Egyptian idols of curious marble.

AMONG the busts are, Alexander the Great, of black Egyptian marble, with an oval ground of Sicilian jasper: Scipio Africanus, of the same kind of marble: Julius Cæsar, of porphyry: Otho, of the same: in marble, Augustus, Tiberius, Trebonianus Gallus, Gordianus, Heliogabalus, and others, particularly Livia Drusilla, and Cornelia Salonina. There are likewise some serpentine vases, urns of oriental alabaster, and a rich cabinet of lapis lazuli.

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HERE are many excellent paintings, among which are, Orpheus and Eurydice, by Antonia della Cornia: Susannah, by Romanelli: an angel delivering Peter out of prison, by Calabrese: Christ driving the buyers and sellers out of the temple, by Manfredi: several views, by Viviani: Landscapes by Poussin and Paul Bril.

ON the cieling of the gallery is a noble piece in fresco, by Albano; it represents the sun in the middle of the zodiac, with the various effects of its influence on the earth.

XVIII. PAL. Savelli.--THIS palace stands within what was the theatre of Marcellus, a considerable part of which still remains. The fabric is ancient, as was the family, being descended from the ancient Roman Sabelli, but of late extinct; so that of all the fine paintings, for which it was once so famous, few are now remaining. In the court are some antique basso relievos; a fight of gladiators with a lion, tyger, and bear: two marble sarcophagi; one with the labors of Hercules; the other of a man combating a lion, and a deer underneath.

OVER one of the chamber doors is a basso-relievo of Marcus Aurelius, after his conquest of the Sarmatians, with their embassador kneeling before him. In the same room is the celebrated marble statue of C. Pompilius.

XIX. PAL. Braccino.--This was formerly called Palazzo Chigi a Santi Apostoli, and faces that of Colonna. It belonged to prince Odeschalchi, duke of Bracciano, and was formerly the most remarkable in Rome for statues and paintings: but if any of its former curiosities * be still remaining, they are never

* The finest pieces by Correggio and P. Veronese, as likewise all that belonged to queen Christina's collection, were sold to the duke of Orleans, regent of France.---- The paintings were purchased by the then regent of France, and carried away while we were in Rome. Such a beautiful sight of Correggio's I never saw as were in this collection. Wright, p. 308.

shewn; and the front of it, by Bernini, is the only thing worthy of observation: though Mr. Wright has given us a long account of several statues to be seen there.

XX. PAL. Massini.---This palace contains a great number of statues and basso-relievos, particularly a very large antique statue of Pyrrhus king of Epirus, which is the only one in Rome: a fine sacrifice in basso-relievo: another in mosaic: two curious pieces of antique mosaic, representing combats of the Retiarii and Secutores*. There are likewise other mosaics of gladiators, and one of a crocodile devouring a man: a ritratto, by Raphael: two by Titian: and one by Guido. On the outside of the house is a hunting in basso-relievo; and paintings to the street, by Polydore.

XXI. PAL. Gualtieri.---This formerly belonged to the Manfroni family, but was purchased by cardinal Gualtieri, who made it a magazine of learning and curiosities.

THE library consists of four large rooms, and contains about 40,000 volumes. There is also a suite of eighteen other chambers filled with variety of curious things of several sorts.

* The several kinds of gladiators worth observing were the Retiarii, the Secutores, the Myrmillones, Thracians, Samnites, Pinnirapi, Essedarii, and Andabatae.---They owed their distinction to their country, their arms, their way of fighting, and such circumstances.---The Retiarius was dressed in a short coat, having a fuscina, or trident, in his left hand, and a net in his right, with which he endeavoured to entangle his adversary, and then with his trident might easily dispatch him: on his head he wore only a hat tied under his chin with a broad ribbon. The Secutor was armed

with a buckler and a helmet, whereon was the picture of a fish, in allusion to the net: his weapon was a scymetar, or falx supina. He was called Secutor, because if the Retiarius, against whom he was always matched, should happen to fail in casting his net, his only safety lay in flight; so that in this case he plied his heels as fast as he could about the place of combat, 'till he had got his net in order for a second throw: in the mean time this Secutor, or follower, pursued him, and endeavoured to prevent his design. Kennet's antiquities, p. 274.

IN the first are busts and inscriptions upon marble, sepulchral and others.

SECOND, idols and other antique figures, in copper and marble.

THIRD, antique instruments; and a fragment of an old triumphant chariot.

FOURTH, some Greek urns, in terra cotta, found at Nola: several old Etruscan urns, some with basso-relievos: two little pieces of Diana and Mars; an antique fresco, found at Tivoli.

FIFTH, curiosities antico-moderne: an antique genius, in fresco: a ritratto of Massaniello.

SIXTH, antique dishes, and modern urns.

SEVENTH, mixt curiosities: antique bust of Venus, sixteen inches high, and twelve broad, in amethyst: Europa, painted by Guido.

EIGHTH, curiosities kept in cabinets; they are chiefly modern, but there is an antique bacchanal in ivory.

NINTH, Indian, Persian, and other idols.

TENTH, rich old china, porcelain.

ELEVENTH, a great variety of mathematical instruments.

TWELFTH, globes, spheres, and charts.

THIRTEENTH, optical instruments of various sorts.

FOURTEENTH, anatomical curiosities.

FIFTEENTH, mummies, crocodiles, land and sea animals, and other natural curiosities.

SIXTEENTH, curious corals, and beautiful shells.

SEVENTEENTH, all sorts of marble.

EIGHTEENTH, ores and minerals: petrified skulls, and one with a viper twisted in it, which is also petrified.

THERE are also some paintings by the best hands: the Virgin Mary and our Savior, by Albert Durer: the scourging of Christ, by Caravaggio: and David, by P. da Cortona.

XXII. PAL. Lancelotti.---This palace is in the Strada Coronari, where an admirer of sculpture will be pleased with some fine busto's and basso-relievos. A statue of the Ephesian Diana is particularly distinguished here : and among the pictures is an admirable piece of Silenus drawn by two Fauni, by H. Caracci.

XXIII. PAL. Vitelleschi.---Here are a great number of apartments, and four small galleries, adorned with many statues, busts, and pictures. The most esteemed are, a Diana, of oriental alabaster ; a sleeping Cupid ; and a god Terminus, of black marble. Among the choicest busts are twenty of the most celebrated philosophers, and some of the Roman emperors, particularly Vespasian of rich porphyry.

XXIV. PAL. S. Marco.---This palace of St. Mark is a great building, but is nothing extraordinary. It was built by Paul the second, a Venetian, and is now inhabited by the Venetian ambassadors.

XXV. PAL. Piombino.---Here is the fine statue of the dying Myrmillo, well known by the copies and prints : it is much admired ; but the fingers of the left hand look too regular, like organ pipes. In the same room are two basso-relievos ; one of them is Moses striking the rock, said to be by Michael Angelo.

XXVI. PAL. di Salviati.---The facade is a noble piece of architecture, and in the palace are many good statues and basso-relievos. Among the pictures are Diana, by Correggio : the rape of Europa, by Albano : and a Ganymede, by Titian.

XXVII. PAL. Sachetti.---This is in the Strada Giulia, and is well furnished with pictures ; among which are two admirable pieces, one represents the rape of the Sabines, and the other the battle of Ar-bela ; both by P. da Cortona. Here are also a Venus, in a reclining posture, by Titian : a head by Albert Durer : with some antique statues and basso-relievos.

XXVIII. PAL. S. Croce.---HERE are some beautiful sculptures; and an admirable basso-relievo, which represents the Solitaurilia, or sacrifice, on occasion of finding the sybil's books in the sepulchre of Numa Pompilius: a bacchanal; a bacchante towards the middle of it is a most genteel figure, and all the rest are very fine. The busts are those of Alcibiades, Aratus, Seneca, and Annius Verus.

XXIX. PAL. Altemps.---The palace of the duke of Altemps* is in the Rione del Ponte, and was built by Martin Lunghi. Here are to be seen in the court, and on the staircase, the statues of Bacchus, Mercury, Flora, Æsculapius, and Hercules: Faustina, with her mother; and a gladiator: two pillars of porphyry, on which are the heads of Drusus and Nero: several busts, and Homer's head in basso-relievo, with a fine piece of sculpture in marble supported by two statues. In the apartments there was formerly a good collection of paintings, but few of them are now remaining.

XXX. PAL. Fiorenza.---It is in Campo Marzo, and belongs to the count de Fede. Here are a Terminus: a head of Apollo, and a trunk of the same, separate: also two exceedingly fine figures, supposed to be Salmacis and Hermaphroditus. All these were found in the Villa Hadriana, in the way to Tivoli. There are some portraits in a bold masterly manner, by Bernini; with several other good pictures and drawings.

XXXI. PAL. Pinchini.---Here are four marble statues, well worthy of observation: 1st, a Venus, in the attitude of that of Medicis; it is something larger than that celebrated statue, but not of equal beauty. 2d, a naked Meleager, of Parian marble, an exquisite piece; but this, like most of the Grecian

* This was originally a German family.

antique statues, has contracted a yellowness by length of time. 3d. a large wolf. 4th, a statue, without head or feet, whose drapery is much admired.

XXXII. PAL. Caroli.—This stands in the Corso, and was built by Alexander Specchi. The outside is fine, and the inside is rich. In the upper story, besides a gallery, is a suite of seven rooms, grandly furnished. The cabinets are embellished with lapis lazuli, and paintings in miniature. In one room are, Cleopatra's banquet, by Carlo Maratti: Venus visiting Vulcan, by Trevisani: and St. Cecilia, by Concha, who in the summer apartments has shewn his admirable skill in the birds and flowers painted in fresco in the compartments.

XXXIII. PAL. Carbognano.—The palace of prince Carbognano also stands in the Corso, and is remarkable for its noble gate, which is the architecture of Michael Angelo, and accounted the most beautiful in Rome.

XXXIV. PAL. d'Albani.—It contains a good library, a choice collection of designs, some excellent pictures, and a gallery painted by Paolo di Piacenza. Here are also many ancient sculptures; among which are, a head of Achimedes in basso-relievo: a marble coffin, with basso-relievos representing Prometheus forming man; and Minerva inspiring the soul into a boy, emblematically, by holding a bird over his head: a fine basso-relievo of Perseus and Andromeda: Jupiter, Isis, Faunus, several sphynxes, and other statues, in all near sixty: the heads of Bacchus, Homer, Maffinissa, and many more of deities, heroes, and philosophers.

XXXV. PAL. di Madama.—The duke of Tuscany's palace, called Palazzo di Madama, is near the church of S. Luigi de Francesi, and was built by Catherine de Medicis before she came to be queen of France; but is remarkable only for its largeness.

BESIDES these, there are some other palaces belonging to persons of inferior rank, and not so much worthy of a particular description.

V I L L A S.

THE warmth of this climate necessarily renders the inhabitants fond of villas* and gardens, where they may retire in summer for the benefit of fresh air. In England the nobility generally make their country seats the most magnificent, and content themselves with little more than mere conveniences in town: but in Italy it is quite the reverse; the city house is much larger, and generally more splendid, than the villa, which is only intended for a short retreat in the hot season. Therefore, the gardens of these villas have great numbers of shady tall trees and high hedges, with many fountains and water-works. The statues here are generally very numerous, and enliven the shady retreats.

THE principal villas are as follow:

I. VILLA de Medici.---This village is situated on the Monte † Pincio, anciently Collatinus; and from hence is a fine prospect of the city. This is a precious magazine of sculpture, both for statues and basso-relievos.

IN the gallery.---A crouching Venus, half life, sitting on a conch, or sea shell, a beautiful statue: Mercury standing upon one leg, in bronze, belonging to the fountain, and made by John of Bologna: Pan learning Apollo to play on the syringe; an excellent groupe: a curious vase of white marble, finely performed, and well preserved; it represents the story of Iphigenia going to be sacrificed, with Agamemnon, Ulysses, and other figures, encompassing the vase.

* Several of these are within the walls: *rus in urbe* in a literal sense. Wright, p. 326.

† Or Monte della Trinita.

AT the fountain is a Silenus with a young Bacchus in his arms : some fine relievos on the house towards the garden.

AT the greenhouse, in the wall are several trunks of statues, esteemed for their fine drapery.

In the garden, at the bottom, is the famous marble groupe of Niobe and her children, as destroyed by Apollo and Diana. The figures are thirteen, besides an old man and a horse, which probably did not belong to them. The two daughters in front are genteel figures, and the dead son is esteemed fine. In Pliny's time, this groupe of statues was thought antique, and agreed to be done by Scopas or Praxiteles *. The poetical fable of Niobe is related in the sixth book of Ovid's *Metamorphosis*, where the attitude of the mother, endeavouring to shelter her youngest child, is exactly described †. Gronovius supposes the artist to have taken his hint from Ovid ; which is a mistake, as this work was made long before Ovid was born, who might be supposed to give part of this fable from such accounts as were then generally received, and dressed them out according to his poetical fancy : but the particular description

* Pliny, in his *Hist. Nat.* l. xxxvi. c. 5, says, that " it was not known whether the groupe of Niobe and her children, in the temple of Apollo Sosianus at Rome, was the work of Praxiteles or Scopas." But there is no certainty that the Niobe in the Villa Medici is the original mentioned by Pliny ; and much less is the skill of Scopas or Praxiteles to be judged of by this performance. Even if Pliny had been more particular in his description, and the Niobe of Medicis had corresponded with it, this would not absolutely decide the point, as many copies were made by the ancients from one admired original, and at present not distinguishable from it.

† ---- *Quam toto corpore mater*

Tota veste tegens, unam minimamque relinque,

De multis minimam posco, clamavit, et unam.

lib. vi.

---- To shield the last

Her mother over her, her body cast ;

" This one, she cries, and that the least, O save !

The least of many, and but one I crave."

Sandys.

of Niobe's action, and her youngest child, seems very probable to have been taken from these statues of them. They were found near the Porto di S. Giovanni, without the city, and were bought by the great duke Ferdinand. Perrier has engraved them, with the addition of Apollo and Diana in the air, shooting at them: which led father Montfaucon into a mistake, who speaks of those figures as a part of the work itself; and other curious persons, by the sight of that print, have been led into a supposition, that the work must be in basso-relievo, they likewise taking Apollo and Diana for part of it, and well knowing it was not likely for statues to be so suspended in the air.

WITHIN the palace are many fine statues: an antique copy of one of Niobe's daughters: a Venus coming out of the bath: Marsyas tied up to a tree to be slayed, excellent: a beautiful Apollo leaning against the stump of a tree, with the right arm brought over his head; a figure well worthy to accompany the Venus de Medicis: a dying Cleopatra, an excellent figure; the head modern, but good*. That side of the palace fronting the garden is full of statues and basso-relievos; and at one corner is a votive inscription to Bacchus. Among the busts are those of Seneca, Vitellius, Lucius Verus, and Antoninus Pius, a masterly piece.

THE paintings to be seen here are, seventy-two portraits of eminent personages of several nations: several pieces by del Sarto, Bassano, and other great artists; particularly Christ led to crucifixion, by Gaetano; and the Virgin Mary, with the child Jesus,

* The finest piece of all is a dying Cleopatra, which is an exquisite statue, about three times as large as the life, with a viper twisting itself round her arm. It exactly resembles that in the Vatican. According to Plutarch, such an image of Cleopatra was the most distinguished part of the triumphal procession made by Augustus: that image was probably the original, of which this statue is a copy. Keyser, ii.

St. John and St. Joseph, by Titian. Over one of the doors is a marble head of Jupiter Ammon; and above it the naval engagement at Lepanto, painted by Tempesta.

II, V. LUDOVISIA.---This is situated on the highest part of mount Pincio, and is said to be three miles in circumference. On this spot were once the gardens of Sallust; in the midst of which stood a vast obelisk, with hieroglyphics, now in ruins.

TWENTY-FOUR large urns are placed round the palace, in the form of an amphitheatre. Within, on the cieling of the hall, is painted the Aurora of Guercino. The coloring is prodigiously rich and strong for fresco; and the story is thought to be better told than in that done by Guido. Aurora here is in the chariot; and a little boy is crouching at the back of it, as sensible of the coolness of the morning air*. At the end of the hall, Night is represented, by a woman asleep, with a book in her hand, and two boys, very natural†.

IN a room adjoining, the cieling is painted with Fame blowing the trumpet; and a phoenix flying with a torch in its claws, lighted at both ends. Here are landscapes in fresco, by Guercino and Domenichino; some statues, Mars, Egeria, and Nero: Venus; an Agrippina; the drapery admirable in both.

THE vistas in the gardens are very beautiful, adorned with statues, vases, and basso-relievos: a fine satyr, by Michael Angelo, or his school: the statue of Mercury, with a bag or purse in his hand, fine: the rape of Proserpine, a beautiful groupe,

* Wright says, "The Aurora is preceded by Phosphorus, and Tithonus bears up a curtain: Aurora is drawn in her chariot by party-colored horses, and attended by the hours." P. 334.

† Wright also says of this piece, that "in one corner, Night is represented by a woman sleeping, attended with an owl and bats; and girls represent the hours of the night."

by Bernini: Mars at repose; a Cupid by him: Papius the young senator, and his mother prevailing on him to discover what was done in the senate; this groupe, according to its inscription in Greek, was done by "Menelaus, the scholar of Stephanus:" Arria and Pætus; a fine expression in her dying, for her sinking body hangs so loose as if every joint was relaxed; he is stabbing himself with one hand, and with the other supports his dying wife, who had shewn him the example*: a most genteel statue of Meleager: Venus from the bath, with a Cupid attending: a Cupid, Leda, and swan.

III. V. ALDOBRANDINO.---This is near St. Dominic's church, on Monte Cavallo; and claims the preference to most of the villas, both for beautiful architecture and delightful gardens. The western front is embellished with several antique basso-relievos in marble. Among the paintings in the apartments are, a bacchanalian, by Titian: another by Bellino: queen Johanna, by da Vinci: Judith, by Titian: a Virgin Mary, by H. Caracci: and Psyche gazing on a sleeping Cupid by the light of a lamp, by the same.

AMONG the statues are, an hermaphrodite sitting: Venus on a peacock: and a Faunus, highly valued. The principal busts are those of Homer, Virgil, Marcellus, and Seneca.

In the garden are several marble coffins, or chests; but the greatest curiosity is in the summer-house, where an antique piece of painting in fresco is to be seen, which is said to have been dug up in 1607, on the Esquiline mount, at the place supposed to have anciently been the gardens of Mæcenus. It is called the Nozze Aldobrandine, from its representing a wedding, and being placed in this villa. It is not

* Mr. P. has made a pretty epigram upon this subject.

damaged by fracture, though brought here with the piece of the wall it was painted on: but the colors are somewhat decayed, and well they may, if the piece is above 2000 years old, as antiquaries think it to be *. A plate of it may be seen in Bartoli's *Admiranda*, numb. 61, 62.

ON the facade of the house towards the garden is a piece of bas-relief of two *Cæstarii*, supposed to be intended for the Dares and Entellus of Virgil, and mentioned by Mr. Addison †.

IV. V. FARNESE.---This is on the Palatine mount, where was once the palace of the Augusti, of which there are considerable ruins towards the Circus Maximus. The grand entrance is from the Campo Vaccino; and at the bottom of the perron are fine antique statues of Mercury, one of the Muses, Meleager, Julia Augusta, and a gladiator. At the top of the steps, in the grotto, is a beautiful fountain; with the statues of Apollo, Æsculapius, Marcus Aurelius, Commodus, Mammæa, and Plotina. Here are also two statues of captive kings in chains: Livia, the wife of Augustus: Poppæa, wife of Nero, with a countenance over-clouded with grief, which is masterly expressed: Faustina: and Otacilla. Many

* There is no forming any conjecture when, or by whom, it was painted: however, it is a good piece, and represents a Roman wedding, or a bride led to the bridegroom's bedchamber. Keyser, ii. 276.---Though there are a great many other paintings now in Rome which must be called antique in respect of our times, some of them being doubtless fifteen or sixteen hundred years old, yet Bellori calls this the single pattern and miracle of ancient art." Wright 335.

† In the Villa Aldobrandina are the figures of an old and

young Man engaged together at the *Cæstus*, who are probably the Dares and Entellus of Virgil; where, by the way, one may observe the marks of the ancient *Cæstus*, that it only consisted of many large thongs about the hand, without any thing like a piece of lead at the end of them, as some writers of antiquity have falsely imagined. Addison, p. 178.

---This basso-relievo represents only the upper half of the figures; but Raphael, in one of his designs, has added the rest, and made some alteration in the contrast of the arms. Wright, p. 335.

of these antiques were taken out of Vespasian's amphitheatre, by order of Paul III. who was of the Farnese family.

In a summer-house in the garden are some paintings by Perino del Vaga.

WITHIN the portico of a grotto is a statue sitting at length, with a pensive countenance. The drapery is so light, that the form of the body is beautifully discovered; and it is called an Agrippina, the wife of Germanicus. Within the grotto are several statues.

V. VILLA Pamphilio or Belrespiro.---The situation of this villa is very pleasant: it is on mount Janiculum, without the Porta Aurelia, and is one of the finest villas near Rome. The avenues, walks, and groves, are of ever-greens; which make the place particularly pleasant in winter. Here is a mall 460 common paces in length; a spacious open lawn, for carousals; and a plantation of pine-trees, intended as a shelter for deer. The gardens are said to be six miles in extent; and the palace is an elegant structure.

In a round area before the north side of the palace stand the busts of the twelve Cæsars; with an antique basso-relievo under each of them. The outside of the palace is adorned with basso-relievos, busts, and statues; particularly the busts of Claudius and Vitellius over the grand entrance.

In the first room is a bust of Julius Cæsar, in black marble.

SECOND room.---A young Apollo: three small busts of Vespasian, Titus, and Domitian; all finely executed, particularly that of the amiable Titus: the statue of Seneca.

THIRD room. --A bacchanal, beautifully drawn, by J. Romano: the statue of Clodius, in a woman's dress: Noah's ark, copied from Bassan's celebrated piece at Venice: a repose, by Michael Angelo.

FOURTH

FOURTH room.---Perseus and Andromeda, copied from that in the Capitol : a naked Venus and Cupid asleep, by Titian : two fruit pieces, by Spadina, very beautiful.

IN the upper rooms.---A sleeping Cupid, in white marble, with a branch of poppies in his hand : two groupes of naked children, very natural, made by Algardi ; three in each groupe ; in one is a girl, whom the boys have thrown down ; she is crying, and they are laughing : St. Jerome, painted by Spagnolet : two pieces of small cannon, with their carriages curiously carved.

THE conduit of the Aqua Puolina passes through this villa * to the Aurelian road ; which is a great conveniency, and supplies the waterworks.

VI. V. BORGHESE.---This noble villa is just out of the city, being only a little mile from the Porta Flaminia. The garden is about three miles in compass, and deservedly esteemed a most delicious place. The house in the middle is very handsome, and is almost covered on the outside with antique basso-relievos.

IN the hall, over a door, opposite the grand entrance, are five figures in antique relievo, dancing hand in hand ; amazing grace and beauty in their attitudes, and from these Guido borrowed the hours in his Aurora † : Adam and Eve expelled paradise ; and Hercules lifting Antæus ; both painted by Lanfranco : the famous gladiator, the original to that at Hampton-Court ; the Greek inscription shews that this statue was made by Agasias, the son of Dositheus, an Ephesian ; great strength and agility are expressed in every part, but the right arm was supplied by

* A particular description of it may be seen in a work called "*Le statue e vedute della Villa Pamfilia.*"

† They represent nuptial dances ; and are published in the *Admiranda*.

Bernini †: Curtius on horseback, as leaping into the gulph; a fine figure in altissimo-relievo; both the rider and horse seem eager for the meritorious leap*: a famous statue called Zingara, or fortune-teller, with a chin cloth: Castor and Pollux: Coriolanus and his mother Veturia: a large and beautiful bust of Lucius Verus: another of Marcus Aurelius: a ritratto bust of cardinal Scipio Borghese, most admirably performed, by Bernini, who is esteemed a second Vandyke in his way, for portraits in marble: a Faustina junior, a lovely bust: a vase with a bacchanal upon it, a beautiful rilievo: Silenus and Bacchus in marble. All these are in an upper portico, the cieling of which is finely painted by Lanfranco.

IN the rooms.---A statue sitting, and holding out his hand, said to be Bellisarius, when reduced to beggary: the antique sleeping hermaphrodite, the member virile, but with the countenance, breasts, and shape of a woman: it differs something from that in the gallery at Florence, having a genteeler form, one leg quite extended, and the foot entangled in the drapery under her; the other leg is higher raised, and was supplied by Bernini, as likewise the matrafs †; it was found in digging the foundation of S. Maria della Vittoria, where formerly were the

† This admirable statue was discovered, in the time of Paul V. among the ruins of Nero's gardens at Antium.

* This piece was found near the place where the pretended famous leap was taken, in the Campo Vaccino. Whatever the lake once was, it has been long since filled up; and a church now stands near the place, called S. Maria Liberatrice. Wright, 341.---This was the ancient Forum Romanum. So early as Ovid's time no mark of that lake or chasm

was to be seen, as is plain from the sixth book of the Fasti. l. vi. p. 401.

† Wright says, this is "one of the gentlest, finest turned figures in the whole world. The great duke has another directly in the same attitude, except that one foot of this is a little more raised." P. 342.---The marble matrafs, on which this statue lies, is a beautiful modern addition, by Bernini. Keyser, ii. 283.

Sallustian gardens : a fine Seneca, in the bath, of black marble ; his knees half bent, as trembling under him ; the expression is exceedingly natural, and the color of the marble gives it a more melancholy appearance ; but the bason of African marble, in which he stands, is a modern work * : the messenger, in marble : a little Venus sitting, very fine : the three Graces : a young Faunus with the flute, a most beautiful figure : the famous centaur, with Cupid on his back : the busts of Julius Cæsar ; and of Antonia Augusta, an excellent countenance.

THESE are all antique, except what were done by Bernini : and there are three more celebrated performances of his ; David going to throw the stone from the sling at Goliath, his youth not represented † ; Æneas carrying his father Anchises, a celebrated groupe ; Apollo and Daphne, lovely figures, and fine attitudes, done by Bernini when but eighteen years of age ‡.

HERE are also the following valuable antiques : a lion, of alabastro cotognino, or quince-colored : a she-wolf, of the most beautiful red Egyptian marble, with Romulus and Remus, in white marble : a basso-relievo of Venus and Cupid, said to be the work of Phidias or Praxiteles : a priestess, at an altar : the statues of Juno, Apollo, and Diana ; Juno is of porphyry, with the head, hands, and feet of marble : Bacchus, Apollo, and Narcissus, with inscriptions, but of little importance : a bacchanalian procession

* He is represented as a decrepid old man, just fainting, through loss of blood.

† David going to encounter Goliath. The expression of the countenance, as indeed the whole figure, is excellent : He draws up his chin, and fixes his eyes so, as to express a great deal of ardor, and intent aim at his adversary. Wright, 343.

‡ The groupe of the metamorphosis of Daphne cannot be exceeded : and though Bernini was but eighteen years of age when he made this admirable piece, all connoisseurs agree, that it is not only Bernini's best performance, but the noblest piece of sculpture which modern ages have produced.

in basso-relievo : small antique statues of Ceres, Pomona, Nero, and a girl with a duck in her hand : the busto's of Plato and Ælius Pertinax, fine antiques, especially the latter, which, besides its beauty, is extremely scarce : six marble statues, of Ceres, Bacchus, Venus Ericina, Venus Victrix, Adonis, and Urania, all larger than the life : a curious busto of Hannibal ; and a marble statue of Diana, with drapery of oriental alabaster : Faustina, with her minion Carinus, the gladiator : a small statue of Venus lamenting her rashness in clipping Cupid's wings : a groupe of the centaur Nessus carrying off Dejanira : the busto's of Medusa, Brutus, Faustina, and Crispina, all antiques : with many other valuable busts.

AMONG the paintings are, Joseph with Potiphar's wife, by Francesco Civoli : the last judgment, by Ciampelli : a crucifixion, by Tempesta : Sampson engaged with the Philistines, by Titian, capital : the Venetian pregadi, by young Palmi : St. Jerom, by Maziano : St. Catherine, by Perugiano : the holy Virgin, by Sodoma : John the Baptist, preaching in the wilderness, by Bellino : a madonna, in an Egyptian dress, by Sermonetta : the story of Acteon, a capital piece, by B. Cesare : the nativity of Christ, by Bassano : a pieta, by T. Zuccari : the resurrection, by Graffagnino : Christ, with the two disciples on the road to Emaus, by Scarcelino : Venus and Vulcan, in fresco, by J. Romano : Venus, by d'Arpino : the story of Susannah, by Salviati : the Virgin Mary, with an angel bringing her a basin of fruit, by Guido : John the Baptist, by A. Durer : a madonna, by A. del Sarto : Christ in his agonies, by P. Veronese : Joseph sold to the Ishmaelites, by Raphael : Apollo, with the Muses, by Gaetano ; and a flower piece, by Maria de Fiori : two pieces of Florentine mosaic ; one representing the intended sacrifice of Isaac ; the other, the return of the spies from the promised land.

IN the gardens are at least twenty beautiful walks, and all the vistas are terminated by statues, large heads, or dragons spouting water. Here are also several groves and shady walks of pines, oaks, pomegranate-trees, cypress-trees, leccii, and limes. In other parts of the garden are separate little parks for deer and hares, and a warren for rabbits; a large canal stocked with swans and all kinds of aquatic fowls; and in two spacious aviaries, with fountains playing in them, are to be seen most of the known feathered kind.

NEAR this villa is that which belonged to Raphael; though now there is nothing to be seen in it but some fresco ornaments on the walls of the rooms.

VII. V. NEGRONI, or Montalta.---The villa Montalta was planned by Sixtus V. when cardinal, and was sold to cardinal Negrone in 1696, since which time it has lost a great part of its beauty: however, the garden still affords some good walks, and a few water-works. Near the great canal is an elegant fountain, adorned with a fine statue of Neptune, standing between Apollo and Mercury: the two latter are antiques, but Neptune was done by Bernini, and is equal to any of the antiques that accompany it. The house is in the center of the garden; and several ancient earthen urns are placed round the court. Near the great gate, which is the principal entrance into the villa, is a curious basso-relievo, representing Vulcan's forge; a good antique, but damaged*. In the portico of the palace are two good statues, in sitting attitudes, one of C. Marius, the other of Marcellus, the work of Apollonius†. Of the antiques in the apartments, the

* See Wright, p. 337, where a design of it is given.

† Near the entrance are two statues, of Marcellus and Marius, sitting on *sellis curulibus*, or ivory chairs, which, according to a Greek inscription still legible, were cut by Apollonius. *Keyss*, ii. 294. Wright mentions only one figure, which he calls "a senator, sitting in a chair; his right hand resting on his lap, and his left hand on the back of the chair, holding a scroll." Wright, p. 337.

most remarkable are the goddess Nænia in marble; with the busts of Severus, Geta, and Drusus.

Just by the side of this villa were the baths of Dioclesian, of which there are very considerable remains. The Carthusians have now their convent there; and that which is now their church was the grand reservoir of water.

VIII. V. MADAMA.---This villa is two miles from the city, on the side of a hill, called Monte Mario, famous for the fine views about it. From the villa Mellini, on the highest part, a view of almost all Rome is taken in. The house belonged to the Parma family, but is now going to ruin: the architecture of it, and the adjacent grotto, was by Raphael. The gardens are beautiful, with a fine view of the Tiber as it glides through the fields; the whole terminated by a distant prospect of the snowy Appennines.

IX. V. GIUSTINIANI.---This stands on a pleasant hill near the Porto del Popolo, and belongs to the prince Giustiniani, who is descended from a noble and ancient family of Genoa, and pretends to draw his origin from the emperor Justinian, whose Colossian statue, of exceedingly beautiful white marble, is placed here among other remains of antiquity. Here are also an antique sarcophagus; and a miliarium, or mile-stone, marked III.

X. ANOTHER V. Giustiniani---is situated by St. John Lateran, where are abundance of busts, many basso-relievos, and some fine statues. Among the last is one of Mark Antony. There are particularly four small antique vases with basso-relievos, representing Hercules in the garden of the Hesperides: a triton carrying off a nymph: a faun picking a thorn out of a satyr's foot: Venus and Adonis.

THE palace is small, and therefore called the Palazzino or Palazetto, that is, the Little palace, which has an antique basso-relievo, being a votum to Aglibolus and Malachbelus, deities of the Palmyreans,

by

by which are understood the sun and moon. There is under it an inscription in the Palmyrean language, and another in Greek.

XI. V. CASALI---is on the Monte Cælio ; and at the entrance of the portico is a fine statue of Antinous, dressed as a Bacchus. It was found in several pieces, which have been since put together. Within the palace is a small antique Venus, with a drapery from the waist downwards, in the same attitude as the Venus de Medicis : a large statue of Ceres, who has ears of corn in her hand, and a thin drapery clinging about the breasts : Bacchus, with the tyger, and a satyr : a rustic, with a kid in the skirt of his drapery : a bust of Julia Mæsa, the grandmother of Heliogabalus ; she is dressed as the goddess Pudicitia, in a veil.

XII. V. MATTEI * ---at the Navicella, on mount Cælio, has gardens at least two miles in circumference, embellished with several avenues and groves of cypress and bays : that leading to the palace is extremely shady ; so that there is a cool and refreshing air in the greatest heats. In this avenue are about seventy small stone coffins and urns, with inscriptions. The principal fountains are those of Atlas, who carries the globe on his shoulders : Hercules fighting the Hydra : some tritons, and other sea monsters. In what they call the theatre is a granate obelisk, thirty-six palmi in height : it formerly stood in the Campus Martius, and towards the top is embellished with several Egyptian hieroglyphics. Here is also a large busto of Egyptian marble, which De Seine says is a busto designed for Jupiter Ammon ; but

* It belongs to the family of that name, the head of which is duke de Giove. This seat was begun by Ciriaci Mattei, and considerably improved by his successors. Blainville, ii. 553.---The founder left 6000 crowns a year for repairs and improvements to be made in this villa, besides those he made in his life-time. Keysser, ii. 289.

Ficaroni thinks it must be Alexander the Great, and Mountfaucon will have it to be the head of Serapis: a large sarcophagus, with a basso-relievo of the nine Muses, singing the praises of Hercules. In another part of the garden is a large pillar of oriental granite, with a bronze eagle crowned on the top, which is the Mattei arms. There are many statues in the gardens; but the most admired are those of Tiberius and Trajan, which stand in niches, and are extremely beautiful.

THE house is not large, but enriched with many curiosities. Its front is adorned with antique basso-relievos, a busto of Nero, and two small porphyry statues. In the first room is a masterly modern groupe of Apollo slaying Marfyas, by Olivieri; and a bronze horse, cast by Pollazuolo: antique statues of Brutus and Portia, a noble groupe; Seneca; Marcus Aurelius; Antoninus Pius; Commodus, on horseback, Hercules like, with a lion's skin thrown over his shoulders: busts of Penthesilea, queen of the Amazons; of Jupiter Ammon, of Egyptian marble; and of Antoninus Pius: the statue of Friendship, modern, by the same Olivieri, who has represented her by a woman naked, and opening the skin of her breast, as discovering her heart †.

In the second apartment, the most attracting objects are, the ancient statues of Antinous; Venus Eriena; the satyr drawing a thorn out of the foot of Silenus: a fine Ceres; a beautiful Venus, modern, by Olivieri; and Andromeda, elegantly done by the same hand. Here is also a green porphyry table, the only one of that kind in Rome: a noble antique eagle, of white marble: three sleeping amorini, or cupids, cut out of one block; and Plotina, Adrian's empress, whose head is much admired.

† It was a present from Virginio Urbsini to Cyriaco Mattei.

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IN the third chamber are, a rich table of inlaid gems; a view of Constantinople, drawn with a pen; a head of Julius Cæsar; and two large heads masked.

THE fourth apartment contains, the statues of Ceres, and Agrippina; as also that of Lucius Verus, of a very extraordinary kind of marble: the bust of Cicero, which is thought to have been made when he lived, and reputed the best likeness extant of that great orator †.

IN the fifth are, the head of a colossus, eight feet high: a large statue of Lucius Verus; and an equestrian one of Adrian: several busto's; particularly Marcus Aurelius, Antoninus Pius, Adrian, Caracalla, and Geta.

THE sixth room contains several busts, and some statues, the most beautiful is that of Faustina. This statue has a blooming countenance, full of majesty and mildness, and unexceptionable in all its parts. Some think it the finest antique statue in all Italy.

NEAR this villa are the ruins of the Claudian aqueduct; which still shew what a noble work it must have been when entire.

XIII. V. CHIGI---on the Viminal mount, is small, but remarkable for its water-works. Within the palazetto are some antiquities; a bronze Diana, with three faces; and a Priapus Sonorus, an obscene idol worshipped by married women among the ancient Romans*: the three Parcæ, or Fates, in bronze: a small marble head of Commodus, on a pedestal of agate: a head of Trajan: and a busto of Adrian, of red jasper, a most beautiful curiosity. The best basso-relievos are, the nativity of Christ, on marble,

† The nose, lips, and chin, have evidently been supplied by a later hand.

* An extravagant Priapus, with another hanging from it, and bells affixed. This, according to Ficaroni, used to be carried by the women in procession, *secunditatis gratia*. Wright, 339.

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with a border of jewels; and a battle, exquisitely done in ivory. Among the paintings are, Venus, by Padovannino; a dead Christ, by A. Durer; the battle of the giants against the gods, by Brandi; and two perspective views, by Cadazza: a portrait of Pius V. by Carlo Maratti: the original designs of Bernini for S. Peter's chair; and the doctors of the church that support it.

HERE is an entire mummy, richly adorned. The bed or couch it is laid on is supported by Egyptian animals, which makes it said that this mummy was a queen of Egypt.

XIV.---V. SPADA.---This is near the villa Farnese; and on the cieling of the portico are some pieces after the antique.

XV. V. CORSINI---is before the gate of S. Pancras, and yields a charming prospect. It is adorned with good paintings, and has an elegant garden.

XVI. V. PALOMBARA---is by some supposed to be situated where formerly was the palace of Mæcenas; but others think that here was part of Nero's golden house, ruined by Vespasian, and where afterwards was a part of Titus's baths. Here are some fine antique pillars and basso-relievos: among the latter, a small Apollo with the harp, a genteel attitude; and a profile Faustina, in the wall of a neglected room.

XVII. V. BARBERINA.---Beautiful gardens, and a fine prospect of the city: some good paintings, particularly a view of the old cathedral of St Peter's; and many porcelain vases, painted by Raphael †.

XVIII. V. CONTI---is remarkable only for being situated upon the ruins of the baths made by the empress Helena, mother of Constantine; of which ruins there are now some remains.

† Near this villa is the bastion where Charles of Bourbon lost his life in 1527.

XIX. V. STROZZI.—This belongs to the duke de Strozzi, and is on the Viminal mount. It is worth seeing for its fine avenues and statues. Among the latter is a modern piece of Adam and Eve; and a small elegant statue of St. Laurence, by Bernini.

XX. V. PATRIZIO—is without the Porta Pia, and was built by Cardinal Patrizio in 1717. The gardens are laid out in good taste, and the house is elegantly built. Among the paintings are the battles of Prague and Leipzig in the last century; and one of the rooms is embellished with grotto work.

XXI. V. of Julius III.—This belongs to the apostolic chamber, and was built by Vignolia. It stands without the Porta del Popolo, and is the place where foreign embassadors alight when they make their public entry. The gallery in the front of the palace is painted, with festoons, by Raphael; and there are seven antique bronze heads in the portico.

XXII. V. COSTAGUTI,—near the Porta Pia, is worth seeing on account of its statues and paintings. Among the former are those of Æsculapius, Hercules, Adonis, Flora, Geta, and Marcus Aurelius: among the latter are several pieces by Titian, Guido, Guercino, Lanfranco, d'Arpino, Tempesta, and other eminent masters: but the discovery of truth by time is the most esteemed.

XXIII. V. CESI—is in the Via Flaminia. Here are some lions cut in Egyptian marble; and a Roma triumphans.

XXIV. V. BENEDETTI—was built by the abbe Elpidio Benedetti, agent for the crown of France. Both the inside and outside of the walls are covered with proverbial and moral sentences. Among the portraits are queen Christina, and the chevalier Bernini.

REMARKS.—There is one great defect in the Italian gardens; the want of gravel for the walks, the materials

terials of which are little better than sand: but this is in some measure counterbalanced by leaving some spots free from artificial improvements, where nature displays its beauties. Indeed, forced elegance and artificial regularity, which in a manner bear the marks of the rule and compass, afford no lasting and real amusement.

Or all the entertainments in Italy, there is nothing more agreeable than that which arises from the observation of antique statues *. To see the emperors consuls, generals, orators, philosophers, poets, and other great men, whose fame in history engaged our earliest notice, standing as it were in their own persons before us, gives a man a cast of almost 2000 years backwards, and mixes the past ages with the present. We can see the beauties too of those early times; to say nothing of the ideal ones, the nymphs and goddesses. Besides the countenance, we see in the statues the habits of those times, which give a complete idea of the whole person, and in that respect make every portrait a history piece.

No part of the antiquities of Rome pleased Mr. Addison † so much as the ancient statues, of which there are still an incredible variety. The workmanship is often the most exquisite of any thing of its kind. A man would wonder how it were possible for so much life to enter into marble, as may be discovered in some of the best of them; and even in the meanest we have the satisfaction of seeing the faces, postures, airs, and dress of those that have lived so many ages before us. There is no part of the Roman antiquities that we are better acquainted with than what relates to their sacrifices. For, as

* It is not without reason that they say there is a *people of statues* in Rome. Ficaroni told us (*si qua fides*) that he had counted 11,400 and odd that are antique, besides the vast number of modern ones. Wright, p. 343.

† Addison, p. 177.

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the old Romans were very much devoted to their religion, we see several parts of it entering their ancient basso-relievos, statues, and medals; not to mention their altars, tombs, monuments, and those particular ornaments of architecture, which were borrowed from it. An heathen ritual could not instruct a man better than these several pieces of antiquity in the particular ceremonies and punctilios that attended the different kinds of sacrifices. Yet there is a much greater variety in the make of the sacrificing instruments, than one finds in those who have treated of them, or have given us their pictures.

As the statues give us the pleasure of the persons of great men, so the basso-relievos give us authentic information of their customs, in their wars, triumphs, sacrifices, marriages, feasts, funerals, and many other particulars.

THE circumference of Rome round the ancient wall, rebuilt by Bellisarius, is reckoned fifteen miles; but of the modern city, is not above ten, which is differently situated from the ancient, and upon higher ground, as may be seen by the antique remains*. It takes up the ground of what was the Campus Martius; and the other is all gardens interspersed with the ruins of it. The number of inhabitants is computed to be 152,000; and the number of troops the pope has in his whole dominions not much more than 2000. His guards are cloathed in red, faced with blue: the horsemen have gold loops, but the foot plain. He has likewise some Swiss guards, whose dress and figure resemble much the knave of diamonds. The pope's yearly revenue is reckoned at a million and an half of zechins or ducats.

* It is generally observed that modern Rome stands higher than the ancient; some have computed it about fourteen or fifteen feet, taking one place with another: the reason given for it is, that the present city stands upon the ruins of the former. Addison, p. 176.

No person is allowed to approach the assembly of the pope and cardinals with a cane, muff, or gloves.

At a conclave, the powers of Germany, France, and Spain, can each object against the choice of one person in the election of a pope.

No priest is allowed to say more than one mass a day, on pain of death, for which he only receives a paul, or six-pence sterling.

EAST and west are not observed in the building of the churches here.

ALL the corn and hay is brought out of the country into the city every year, and put into the pope's granaries; from whence it is sold out to the people at a constant price, whether it be a season of plenty or scarcity.

HERE is a public office, where people may pledge any thing, and receive two-thirds of its value, at a trifling premium, for what length of time they please, without paying any interest. This office was established by Sixtus V. to encourage people from the country to reside in the city.

As it is necessary in Venice to avoid discoursing of policy, so in Rome one must forbear disputes about religion, and then all is safe enough. The rule, though different in words, is the same in effect; for at Rome religion seems, in a great measure, the policy of the place. The government is purely hierarchical; and through the whole Ecclesiastical state scarce any are admitted to posts of considerable trust but cardinals, prelates, or other priests. It has even been said, that of about 35,000 houses, reckoned to be in Rome in the whole, there are 23,000 that they call religious, or that are inhabited by persons in some sort of ecclesiastical orders, or some way belonging to the holy church. If it be so, who can dispute the epithet they give it of *Roma la Santa*, or *Rome the Holy*?

As the several nations had their patrons in ancient Rome, so now each nation has its patron cardinal; and cardinal Albani, who is the Imperial minister, is for the English.

WHOEVER is inclined to take a view of all the particulars abovementioned must be very expeditious to dispatch them in six weeks; and to reap the entertainment and instruction he may propose to himself, he should be previously furnished with proper informations and descriptions of them.

CHAP. II.

THE

DIVISION of ANCIENT ROME

INTO REGIONS OR WARDS.

AND THE

DIVISION of MODERN ROME into Rioni or Quarters:

An Account of all the CEREMONIES observed in *Rome* at the Opening, and during the Progress, of the last JUBILEE, which was in the Year 1750.

With some REMARKS.

I. The DIVISION of ANCIENT ROME.

ROMULUS divided his little city into three tribes, and Servius Tullius added a fourth: which division continued 'till the time of Augustus, who first appointed the *fourteen* regions or wards; an account of which, with the number of streets, temples, and other public buildings, are as follow:

REGION I. Porta Capena.—Streets 9, luci 3, temples 4, ædes 6, public baths 6, arches 4, barns 14, mills 12, great houses 121. The whole compass 13,223 feet.

REGION

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REGION II. *Cœli Montium*.---Streets 12, *luci* 2, private baths 80, the great shambles, temples 5, the public baths, barns 23, mills 23, great houses 123. The compass 13,200 feet.

REGION III. *Isis and Serapis*.---Streets 8, temples 2, the amphitheatre of Vespasian, the baths of Titus, Trajan, and Philip, barns 29, mills 23, great houses 160. The compass 12,450 feet.

REGION IV. *Via Sacra, or Templum Pacis*.---Streets 8, temples 10, the colossus of the sun 120 feet high, the arches of Titus, Severus, and Constantine, private baths 75, barns 18, mills 24, great houses 138. The compass 14,000 feet.

REGION V. *Esquilina*.---Streets 15, *luci* 8, temples 6, *ædes* 5, private baths 75, barns 18, mills 22, great houses 180. The compass 15,950 feet.

REGION VI. *Acta Semita*.---Streets 12, temples 15, porticos 2, *circi* 2, fora 2, private baths 75, barns 19, mills 23, great houses 155. The compass 15,600 feet.

REGION VII. *Via Lata*.---Streets 40, temples 4, private baths 75, arches 3, mills 17, barns 25, great houses 120. The compass 23,700 feet.

REGION VIII. *Forum Romanum*.---Streets 12, temples 21, private baths 66, *ædes* 10, porticos 9, arches 4, fora 7, *curiæ* 4, *basilicæ* 7, columns 6, barns 18, mills 30, great houses 150. The compass 14,867 feet.

REGION IX. *Circus Flaminius*.---Streets 20, temples 8, *ædes* 20, porticos 12, *circi* 2, theatres 4, *basilicæ* 3, *curiæ* 2, *thermæ* 5, arches 2, columns 2, mills 32, barns 32, great houses 189. The compass 30,560 feet.

REGION X. *Palatium*.---Streets 7, temples 10, *ædes* 9, theatre 1, *curiæ* 4, private baths 15, mills 12, barns 16, great houses 199. The compass 11,600 feet.

REGION

REGION XI. Circus Maximus.—Streets 8, ædes 22, private baths 15, barns 16, mills 12, great houses 189. The compass 11,600 feet.

REGION XII. Piscina Publica.—Streets 12, ædes 2, private baths 68, barns 28, mills 25, great houses 128. The compass 12,000 feet.

REGION XIII. Aventinus.—Streets 17, luci 6, temples 6, private baths 74, barns 36, mills 30, great houses 155. The compass 16,300 feet.

REGION XIV. Transiberina.—Streets 23, ædes 6, private baths 136, barns 20, mills 32, great houses 150. The compass 33,409 feet.

II. THE Division of Modern Rome.—Rione I.—St. Peter's church, the Vatican palace, the castle of St. Angelo with the bridge leading to it, the manufactory of mosaic work *, the Zecca or mint, S. Maria Transpontani, S. Maria della Pieta in Campo Santo

* Their method is thus : In their working, first there is a bed of stone, on which they lay, pretty thick, a clay-like composition made of powdered stone, mixed with oil. When this is laid, they mark on it the outlines of the picture they are to copy. Then they proceed to stick in the different colored pieces of vitrified clay, called Smolte, exactly imitating the various colors of the original painting, which stands by them. This smolte is made in the form of round cakes ; and, for their use, they break them into pieces like the wooden pegs in the heel of a shoe, for shape and size. When they are hardened in the composition, they grind the surface of the piece, and then polish it. When thus finished, it looks like real painting at a little distance. It is a work of time, and would take three months in copying the head of a portrait.—Keyser says, “ a piece of about 80 feet square will employ eight artists for two

years. The studs of the several colors lie ready before the artist in cases, as letters are laid before the compositors in a printing-house ; and such is their accuracy in imitating the finest strokes of the pencil, that the only apparent difference between the original painting and such a copy is, that the latter has a much finer lustre, and the colors are more vivid.” Keyser, ii. 157.—Towards the end of the thirteenth century, at the same time that Cimabue began the restoration of painting by his improvements in design, his countryman A. Tassi brought the mosaic work into greater esteem, having learned the art from Apollonius a Greek, who had given some admirable specimens of his skill at St. Mark's church in Venice. He likewise taught him the method of enamelling, and especially of preparing the gems and vitreous compositions for mosaic work. This curious art has been greatly improved during the

Santo, il palazzo della fagra inquisizione, or the palace of the holy inquisition, the Cesi gardens, the Barberini gardens, S. Michael Arcangelo, S. Spiritu in Saffia, villa Barberini.

RIONE II. di Trastevere.—S. Onofrio, palazzo Salviati alla Lungara, S. Maria regina cœli, palazzo Farnese alla Lungara, villa Pamphilia, S. Pancrazio fuori della mura, the fountain of Paul V. on mount Janiculo, S. Pietro Montorio, S. Francesco a Ripa Grande, la Dogana nuova di Ripa, l'Ospizio di S. Michele a Ripa Grande, S. Maria dell Orto, S. Maria in Trastevere, S. Maria della Scala, S. Cæcilia in Trastevere, villa Benedetti, villa Corsini.

RIONE III. di Ripa.—S. Bartolomeo dell' Isola, S. Stefano alle Carozze, S. Maria Egizziaca, and Pontius Pilate's house, S. Maria in Cosmedina, S. Paolo fuori della mura, S. Vincenzo e Anastasio alle tre fontane, S. Paolo alle tre fontane, il monte Testaccio, Certius's pyramid, il Circo d'Antonino, S. Sebastiano alle catacombe, S. Gregorio M. nel monte Celio, S. Andrea in monte Celio, S. Giovanni e Paolo, villa Farnese nel Palatino, S. Maria Liberatrice, S. Teodoro, S. Anastasia, S. Giorgio, S. Giovanni Battista decollato, palazzo Savelli, S. Sabina, S. Maria della consolazione, S. Maria in portico, S. Giovanni Colabita, S. Bartolomeo, villa Casali, villa Mattei.

RIONE IV. di S. Angelo.—S. Catarina de' Funari, palazzo Mattei and its fountains, the Jews' quarter, palazzo Costaguti.

two last centuries, as may be seen by the coarse works of the old small cupolas in St. Peter's, where the studs are made of burnt clay, and varnished with several colors on the surface only; but they are gradually taken away to make room for the finer work of later times. The modern mosaic must also be distinguished from the Flo-

rentine work, which consists of sparks of gems, and small pieces of the finest marble, set together in imitation of birds, flowers, and other things, as a cabinet-maker inlays a cabinet or table with variety of figures in wood of different colors: hence it is called *Pietre pretiose commesse*. See our account of Florence, p. 43.

RIONE V. della Regola.---Il grand Ospizia della Santissima Trinita, S. Francesco a ponte Sisto, la fontana di ponte Sisto, S. Girolamo della carita, palazzo Farnese, palazzo Pichini, palazzo di Spada, il sacro monte della Pietà, or the charitable corporation, il S. Spirito de' Napolitani, S. Barbara, S. Maria in Monticelli.

RIONE VI. di Parione.---S. Lorenzo e Damaso, palazzo della cancellaria, or palace of the state-offices, S. Maria e Gregorio in Vollicella, la statua di Pasquino, Pasquin's statue; la piazza Navona, S. Agnese in piazza Navona, palazzo Pamphilio in piazza Navona, palazzo Orfini, S. Maria dell' Anima, palazzo de' Massimi, palazzo di Pio.

RIONE VII. di Ponte.---S. Giovanni Battista de' Fiorentini, a strada Giulia; palazzo Sachetti, palazzo Lancelotti, S. Maria della Pace, il palazzo Altemps, S. Apollinare and the German college, S. Agostino, S. Maria all' Orto, Bancho del Spirito Santo, or the Bank, S. Maria del Suffragio, palazzo di Palavicino.

RIONE VIII. di Trevi.---S. Maria della Vittoria, S. Susanna, palazzo Barberino alle quattro fontane, il palazzo pontificio di monte Cavallo, or the pope's palace on monte Cavallo, S. S. apostoli, palazzo del contestabile Colonna, palazzo Ghigi a santi apostoli and the Corso, l'Academia di Pittura del Re' di Francia, or French academy of painting, S. Nicolo di Tolentino, villa Ludovisia, la fontana di Trevi, S. Vincenzo e Anastasio, la chiesa della S. S. concezione de' Frati Capuccini, il palazzo di Caroli al Corso, palazzo del principe Carbo gnano al Corso, palazzo di Gualtieri, forum Nervæ, templum Minervæ.

RIONE IX. di Colonna.---Villa Borghese fuori di porta Pinciana, collegio urbano di Propaganda Fede S. Andrea della Fratte, S. Silvestro in capite, palazzo Verospi nel Corso, palazzo Chisio al Corso, curia Innocenziana,

nocenziana, la Dogana nuova di Terra, the new custom-house for landing imports; il Seminario Romano, S. Maria ad Martyres, or la Rotonda, colonna di M. Aurelio nella piazza di Colonna, colonna Antonina di monte Citorio, curia Antonini Pii, S. Maria in Via.

RIONE X. di Campo Marzo.---S. Ambrogio e' Carlo de' Lombardi, palazzo Gaetani al Corso, S. Trinita de Monti, piazza di Spagna, villa di Medicis, la chiesa di Giesu e Maria el Corso, S. Giacomo degl' incurabili, S. Maria de Miracoli, S. Maria di Monte Santo, S. Maria del Popolo, la piazza del Popolo, fontana d'acqua acetosa, or fountain of mineral water, il nuovo porto di ripetta, palazzo Borgheze, collegio Clementino, villa Cesi, villa del papa Giulio III. Villa Giustiniani, mausoleo d'Augusto.

RIONE XI. di S. Eustachio.---Palazzo Giustiniano, S. Luigi de Francesi, palazzo del gran duca di Toscana, or the great duke of Tuscany's palace, S. Giacomo de Spagnuoli, la Sapienza, or the university, S. Andrea della valle.

RIONE XII. della Pigna.---S. Ignazio, il collegio Romano, S. Maria sopra Minerva, la chiesa della Giesu, palazzo Altieri, S. Marco, palazzo del duca Strozzi.

RIONE XIII. di Campidoglio.---Il Campidoglio, or the Capitol, S. Maria d'ara coeli, S. Maria in portico in Campitelli, S. Giosepe de Falegnami, S. Pietro in carcere, S. Luca in S. Martina, S. Adriano in campo Vaccino, S. Lorenzo in Miranda, S. Cosmo e Damiano, villa Farnese, S. Maria Liberatrice, il Coliseo or the amphitheatre of Titus, la meta sudante or the sweating pillar, l'arco di Constantino, l'arcq di Tito Vespasiano, l'arco di Sept. Severo in foro Boario, and another of his in foro Romano, il Lago di Curtio, templum Antonini in S. Lorenzo in Miranda, templum pacis, circus Maximus, cloaca Maxima, S. Anastasia.

RIONE XIV. de Monti.---S. Maria Nuova e S. Francesca Romana, the ancient temples of the Sun and Moon, S. Maria in Domenica, villa Mattei alla Navicella, S. Stefano rotondo, S. Giovanni Battista e Giov. Evangelista in Fonte, Basilica di S. Giov. Lateranense, or St. John Lateran, palazzo Lateranense. or the Lateran palace, S. S. Salvatore alle Scala Sante, S. Croce in Gerusalemme, S. Lorenzo fuori della Mura, S. Bibiana, S. Clemente, S. Andrea in Portogallo, S. Maria de Monti, S. Pietro in Vincoli, S. Silvestro e Martino alli Monti, S. Prassede, S. Antonio Abbate, S. Maria Maggiore, S. Pudenziana, S. Domenico e Sisto, villa Aldobrandina, S. Catarina da Siena a monte Magnanapoli, S. Domenico, la colonna Trajana, palazzo Mazarino a monte Cavallo, S. Andrea de Giefuiti, S. Anna, S. Carlo, il Giardino Ghisio nella Via Felice, villa montalla, S. Maria degli Angeli alle terme Diocleziane, S. Agnese fuori di porta Pia, S. Costanza, fontana alle terme Diocleziane, the fountain near Dioclesian's baths; S. Bernardo, palazzo Albani, villa Conflaguti, villa Patrizia, villa Strozzi.

ACCORDING to this catalogue of the most public places in Rome, regarding their situation and proximity, they may be viewed regularly and conveniently to prevent the loss of time.

III. An Account of all the CEREMONIES observed in Rome at the Opening, and during the Progress, of the last JUBILEE, in 1750.

THIS Jubilee happens but once in twenty-five years; and the year it falls in is called l'Anno Sancto, or Holy Year. This ceremony is the grandest that imagination can form: no wonder then that strangers, from all parts of Europe, come in multitudes to be spectators of a thing they cannot much expect to see twice in their lives.

THE bull of the pope in 1749, by which he proclaimed the Jubilee of the year following, was read, in Latin and Italian, in two different pulpits, in the church of S. Peter's in the Vatican, by ministers appointed for that purpose, with a very loud and distinct voice, on the Ascension-day preceding this important year. After reading the gospel, a solemn mass was said that day with great pomp and solemnity. Immediately after this publication, four several copies of it were affixed to the east, west, north, and south corners of the city of Rome, as it was practised in the time of pope Urban VIII. in 1624. The next Sunday that bull was also published in the other churches; after which, briefs, or letters, were dispersed to all patriarchs, primates, archbishops, bishops, and other superiors of all the provinces and kingdoms, to notify the celebration of the Jubilee, and to exhort those committed to their care to be more than ordinary zealous in their duty to instruct those who might obtain the happy effects of that sanctified season.

THE solemnity of the Jubilee began upon Christmas-eve, in 1750, just before the vespers, by a particular ceremony, that is the opening of the Holy Gate: for the better understanding of which it is necessary to be known, that this Holy Gate is one of St. Peter's church, and is always bricked up during the intervals of the Jubilees, and by opening it the Jubilee is begun.

AFTER dinner, about the vespers of this great eve, the people descend from the Chapel of the Palace, and a most solemn procession is made, at which all the foreign ambassadors assist, together with the senate and magistrates of the city, all the penitentiaries and prelates abiding in Rome, the chapters, fraternities, the Roman clergy, college of cardinals, and the sovereign pontiff in person, each according to his rank and quality. Thus they go in procession,

cession, with a great cross before them, to the Chapel of the Apostolic Chamber, where the whole company being entered they all fall upon their knees before the host or sacrament. The pope is always the first who kneels; while many officers are employed in lighting flambeaux for the cardinals to hold, as a token of joy. The pope then throws some incense upon a chaffing-dish, with a most profound reverence before the altar. He then begins *Veni creator spiritus*, which is continued by a concert of music, and vocally performed, to the end.

FROM thence the procession went in the same order to St. Peter's cathedral: the pope was carried in a chair to the Holy Gate, which was closely shut. Every person having taken his place, the pope left his chair, and with a lighted wax taper in his hand walked up three steps to another chair, or rather throne, placed for that purpose just by the Holy Gate. After a little repose, he got up, and knocked thrice with a gold or silver hammer * on the Holy Gate, which was opened. He then assisted in singing an anthem; after which, the masons demolished the wall where-with the Holy Gate had been bricked up: and, as they were carrying off the materials, the pope went on with *Dominus Vobiscum*, and a prayer; after which, the chorus sung a psalm, "Jubilare Deo, omnis terra." During this time, the people crowded up as near as they could to the rails, and the penitentiaries washed the Holy Gate with water: after which, the pope entered, chanting some verses, answered by the chorus, and repeating a prayer, alluding to the Jubilee instituted by Moses. His holiness, with a cross in his hand, was then carried to the great altar, where he mounted a throne, erected for this use, and began the usual vespers.

* This is always presented to some favourite, who receives it as a mark of signal honor.

At the same time, three cardinal legates were deputed to go and open the other Holy Gates of St. Paul, St. John de Lateran, and of S. Maria Maggiore; which was performed with the same ceremonies and prayers. This choice generally falls on two archbishops and the dean, who go from thence with a most magnificent cavalcade, to perform this function; which is like a proclamation to all the Christian world, that the treasure of the church is set open, and distinguishes the true catholics from heretics and Jews. Some derive this opening of the Holy Gate from a custom practised in the primitive church, where those who had incurred ecclesiastical censure were enjoined to perform some penance, and were excluded from entering the church on Shrove-tuesday, by shutting the doors upon them: but on the Holy-thursday, after a general absolution given to all the penitent sinners there, by opening the gates, they are re-admitted and received into the bosom of the church, if they had accomplished the enjoined penance; if not, the door was shut against them again 'till the next year, and sometimes longer. The aisle, therefore, having from ancient times been the place assigned to those who underwent the penance, during the time of the church office, this has introduced the custom of opening the Holy Gate at the beginning of the Jubilee. But as there are four churches that have each a Holy Gate, this hath occasioned some dispute which of them ought to have the precedency in the performance of this ceremony. The church of St. John de Lateran * is both the first in rank, and enjoys some prerogatives before all other churches

* This church is so called, by reason of its being raised in the same place where anciently stood the house of Plautus Lateranus, who was put to death by the emperor Nero's order, at the same time that Cassius Longinus received the like sentence from that tyrant. This fate he had in some measure well deserved, on account of his base assidues towards Nero, which he carried to an intolerable degree: for

churches in the city of Rome, as appears by the constitutions of Gregory XI. and Pius V. However, when any of these pontifical functions, which have a stricter relation to the papal dignity and authority, are to be performed with the utmost splendor, such as the canonizations of saints, the coronations and benedictions of kings, the church of St. Peter has always had the preference before all the rest: and it is upon the same account, that this church claims the preference in this ceremony, both as to the time and other circumstances; the Holy Gate of St. Peter's being the first that is opened by the pope's own hands.

WE must also take a view of those transactions which are performed in the city of Rome, to obtain the happy end of the Jubilee. As those who hope to reap the fruits of a plenary indulgence must qualify themselves for it by charitable acts, true penitence, and other good works; so it is necessary to give a particular account of those who flock from all parts of Rome, to make their confessions, and appear before the highest tribunal of repentance. It is sufficient to say, that both day and night all the churches are thronged with people, to offer up their prayers; and that there is no street or lane, where public marks of piety are not to be seen among these herded pilgrims. Some make it their business to give alms to the poor with incredible profusion; others are employed in giving a good reception to their

for, even when appointed consul, he was not ashamed to imitate his mad master, in turning coachman, and driving chariots along the streets of Rome and the Flaminian way. This is related by Juvenal in his eighth satire, where he pleasantly banters the consul on account of his mean spirit in that respect. However, it is from this pitiful wretch that the most celebrated church in Rome, next to St. Peter's, and which is called the head and mother of all the other churches, has borrowed its name. Blainville, vol. ii. p. 556.

visitants, who come from all parts of Christendom, to partake of the pleasures, or follies, of the Jubilee. Great numbers of both sexes appear in penitential dresses, both in the streets and churches; some clad in a long coarse gown, or covered with sackcloth; others with ashes on their heads; and many zealously scourging their bodies in a violent manner. Whole fraternities and congregations stimulate each other to this discipline by their mutual examples. Thus you may observe entire chapters, and colleges of canons, and other societies, enter the city in procession; even whole parishes, with their curates at the head of them, make up the train. With these kind of people all the public places are crowded, as they go in procession from different churches; some singing the litanies; others weeping as they offer up their prayers. Such devotions are practised throughout the whole course of the Jubilee.

THE ceremonies used at closing of the Holy Gate are not worth relating; after which, the pontiff concludes the whole, by imparting his benediction with a plenary indulgence of the Jubilee to all there present, who return their acclamations of joy, with ardent vows for the prosperity and preservation of his holiness.

REMARKS.—In most of the coffee-houses there are a set of seemingly social and obliging persons, who have the appearance of gentlemen, and insinuate themselves into the company of strangers, who cannot be too much on their guard against them, as they are only spies for the inquisition. Indeed, we seldom hear of an English protestant being sent there; but if such a person should be so indiscreet as to utter the least word against their religion or government, he will have an order to depart the city in twenty-four hours, and sometimes in twelve, on pain of inquisitorial imprisonment.

PLACES ADJACENT TO ROME. 377

THE following translation of the Latin epigram inserted in page 170 may properly finish our description of this city :

“ To seek for Rome, vain stranger ! art thou come,
And find’st no mark within Rome’s walls of Rome ?
See here the craggy rocks, the tow’rs defac’d,
And piles that frighten more than once they pleas’d :
See the vast theatres, a shapeless load,
And sights more tragic than they ever show’d :
This, this is Rome ! Her haughty carcass spread
Still awes in Ruin, and commands when dead.
The subject world first took from her their fate ;
And, when she only stood unconquer’d yet,
Herself she last subdu’d, to make the work compleat. }
But, ah ! so dear the fatal triumph cost,
That conquer’ing Rome is in the conquer’d lost.
Yet rolling Tyber * still maintains his stream,
Swell’d with the glories of the Roman name.
Strange pow’r of fate ! unshaken moles must waste,
While things that ever move for ever last.”

* Its first name was Albula.

C H A P. III.

PLACES adjacent to ROME.

ALBANO, FRESCATI, TIVOLI, and other Places of less Consideration.

I. A L B A N O.

ON the 29th of April, we went first to Albano, fourteen miles distant from Rome. All its neighbourhood, and that of Genzano, is a fertile country : its vines and fruits especially are most delightful ; and the people of fashion scarcely make use of any other at Rome. The old Romans had a great value for the wines of Alba, and their best poets have celebrated them, particularly Horace and Juvenal.

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Juvenal †. Alba is more ancient than Rome, if tradition be true that it was built by Ascanius or Julius, the son of Æneas. It was named Alba from a white sow which the Trojans found in its wood, as the god of the Tyber foretold to Æneas, according to Virgil. It was afterwards called Alba Longa, because it extended a great way along the mountain, to the Lacus Albanus, famous in the Roman history, now called Lago di Castello Gondolpho, from the pope's country-seat of that name, which is situated on a most pleasant eminence on one side of it. Alba was governed, for upwards of 400 years, by fifteen kings and several dictators, being so very powerful as to make Rome and thirty other cities of Latium its colonies. After the combat of the Horatii and Curiatii, it was ruined by order of Tullus Hostilius, and its inhabitants were transported to Rome, where they had the Cælian mount allotted them for their habitation.

† Albano keeps up its credit still for wine, which perhaps would be as good as it was anciently, did they preserve it to as great an age; but as for olives, there are now very few here, though they are in great plenty at Tivoli. Addison, p. 219.

----- Albani pretiosa senectus.

Juv. sat. xiii. v. 214.

Cras bibet Albanis aliquid de montibus, aut de
Setinis, cujus patriam titulumque senectus
Delevit multa veteris fuligine testæ.

Id. sat. v. v. 33.

“ Perhaps to-morrow he may change his wine,
And drink old sparkling Alban, or Setine;
Whose title and whose age, with mould o’ergrown,
The good old cask for ever keeps unknown.” Bowles.

Horace says, in ode the 11th of his fourth book, to his mistress, whom he invites to supper:

Est mihi nonum superantis annum
Plenus Albani cadus, &c.

“ I have a cask of Alban wine
Full nine years old.”

Creach.

THE

PLACES ADJACENT TO ROME. 379

THE present Albano is one of the bishoprics which are conferred only upon the six † most ancient cardinals. Near the entrance of the town, on the left hand, are the ruins of a monument, which some call Pompey's. On the right is a road that leads down where the passage opens to the Campania side; the same which was made through the mountain for the water to pass out of the lake Albano at the time of the siege of Veii *. On the top of this mountain, above the town, stands the Capuchin † convent, where from the garden is a fine view of the lake Albano, which is about *seven miles in circumference* ‖. There is a descent all round to it, in the form of a basin. On the other side is an extensive view of the Campania, and the Mediterranean sea.

FROM Albano we went by the way of Nemi. A little way out of the town is the monument of the Horatii and Curiatii **. At a mile's distance we
came

† The others are Ostia, Porto, Fregesci, Tivoli, and Præneste.

* This is now one of the most ancient works to be seen, and is called by Cicero "Admirabilis aquæ Albanæ deductio." The account of the whole matter is given by Livy, l. v. and is somewhat extraordinary.

† There is nothing at Albano so remarkable as the prospect from the Capuchins' garden, which for the extent and variety of pleasing incidents is, "I think, says Mr. Addison, the most delightful one that I ever saw. It takes in the whole Campania, and terminates in a full view of the Mediterranean." Addison, p. 218.

‖ Mr. Wright tells us, that "the lake is about *two* miles round." P. 370. But this mistake is rectified by comparing his account with our own, and that given by Mr. Addison, who says, that from the Capuchins' garden

"you have a sight at the same time of the Alban lake, which lies just by in an oval figure of about *seven* miles round; and, by reason of the continued circuit of high mountains that encompass it round, looks like the area of some vast amphitheatre. This, together with the several green hills and naked rocks within the neighbourhood, makes the most agreeable confusion imaginable." Addison, p. 219.

** Near Albano, by the side of the great road there, which is the Via Appia, they shew an antique monument, which they call the sepulchre of the Horatii and Curiatii. However, some are of opinion that this may have been an honorary monument in memory of them. The remains of five pyramids there are, the number of those that died, on one large base. They shewed us the vale, a little below, towards Genzano, where

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came to the town of Riccia, the Aricia of the ancients, and Horace's first stage from Rome to Brundisi.

Two miles farther, we come to the town of Genzano, famous for good wine. Here is a palace belonging to the Cæsarini family, in a pleasant situation, and set off with many beautiful walks.

FROM thence we came to Nemi*, two miles farther. This town is situated upon a high rock, in a bottom, where lies the lake of that name, about *five miles in circumference*, and surrounded with hills covered with woods. As it lies so exceeding low, it was anciently called the looking-glass of Diana, from the continual smoothness of its surface.

FROM Nemi we travelled to Grotto Ferrata, which is six miles distant, and situated in a beautiful vale. It is a kind of small fort, with a convent of Basilian fathers†, who perform the service in the Grecian tongue. In a chapel belonging to them are some paintings in fresco, by Domenichino; which are much esteemed. The subjects are St. Nolo meeting

where they say the action was performed. The ceremonies preceding it, as well as the action itself, are finely described by Livy. Wright. p. 372.-----Blainville ii. 360-364.

* This takes its name from the Nemus Dianæ. The whole country thereabouts is still over-run with woods and thickets. The lake of Nemi lies in a very deep bottom, so surrounded on all sides with mountains and groves, that the surface of it is never ruffled with the least breath of wind; which, perhaps, together with the clearness of its waters, gave it formerly the name of Diana's looking-glass. Addison, p. 218. ---From the old Nemus, the place now retains the name of Nemi; and the lake that of Lago di Ne-

mi; and sometimes of Specchio Diana, still. Wright, p. 372.--- This author says, "The lake is almost square, and about *a mile* in compass." Ibid. This is another great mistake, as may be seen above, where we say it is "*five miles* in circumference."

† Their founder was St. Nilo, a Calabrian. Blainville, ii. p. 350. ---The abbey of Grotta Ferrata, which is twelve miles from Rome, is said to occupy the place of Tusculum, Cicero's seat. Keysser, ii. 310. This is an error of this author, who also says, that "in the church of this abbey are several good pictures by Domenichino, and one of the Virgin Mary pretended to be painted by St. Luke."

Otho the Greek emperor: in one part the saint is represented as curing a boy possessed, who is held up by a man, as in Raphael's transfiguration; the body stretched out like a dead corpse; but in the face is a strong expression, especially in the turn of the eyes. The altar-piece is a madonna in the clouds, by H. Caracci. Under a portico, opposite the church, is a small piece of bas-relief; very good. And near the convent is a pretty little water-fall.

II. FRESCATI.---On the 30th of April, in the evening, we arrived at Frescati*, two miles from Grotto Ferrara. It is a delightful situation, and has several fine villas, which would be charming retirements in the summer season; but the air of the Campania is so pernicious here, at that time, that few people will reside in them. Those of Rome are so much afraid of its effects, that they will not stir out of the city, nor even change their bed from one room to another, in that season.

THE cathedral is dedicated to St. Peter, and stands within the square. It has a handsome front, adorned with a steeple on each side. The town has a few streets, but no trade, and only one indifferent inn.

THE principal villa here is that of the Borghese, situated on Monte Dracone†, a mile from the town. The house is reckoned one of the largest in Europe, and has a fine portico constructed by Vignoles: the

* The road which leads to Frescati is the ancient Via Tusciana, which was paved by the care of Marcus Valerius Messala Corvinus, as we learn from the first book of Tibullus's elegies. Blainville, ii. 340.

† So called from the Dragon borne by the family of Borghese in their arms.---"The house is tolerably large, and sufficient for lodging a great many people; but without any thing about it to de-

serve all the encomiums they lavish upon it at Rome. On account of its situation upon the top of a mountain, we can see that city, from a large terras inclosed by a ballustrade of stone breast high, but at too great a distance; the country and Mediterranean upon the left; and the mountains of the ancient Sabines upon the right, with the lake of Regillus, which is three miles in circumference." Ibid. p. 347.

gardens are extensive and pleasant. The gallery contains some good busto's and pictures; particularly two gigantic busto's, one of the libidinous Faustina, and the other of the brave Drusus. Among the pictures are, a waggon loaded with garden-stuff, by M. Angelo; the fable of Polyphemus, by Lanfranc; a last supper, by Albert Durer; a nativity, by Perugino; and a Solomon sacrificing to idols, by P. Veronese. In one of the rooms is an excellent statue of white marble in the middle of a grotto, representing Bacchus holding a bunch of grapes, from whence falls a quantity of water. The body is antique; but the head is modern, and joined to the shoulders by Bernini.

ABOVE this villa, about a mile up the hill, are a few ruins, said to be those of Tusculum, Cicero's villa; which Mr. Addison says was at Grotto Ferrata*.

VILLA Pamphilio was built by a cardinal of the Aldobrandini family†. It is elegantly furnished, but has no curious paintings. It was the last work of Giacomo de la Porta, who was one of the architects to St. Peter's church. In the garden, at the back part of the house, is a most beautiful cascade, which supplies the little water-works below it, that play a fine girandolo, and are said to be "the first sketch of those at Versailles." In niches, on each side, are two figures; one of a centaur sounding his

* At Fiescati I had the satisfaction of seeing the first sketch of Versailles in the walks and water-works. The prospect from it was doubtless much more delightful formerly, when the Campania was set thick with towns, villas, and plantations. Cicero's Tusculum was at a place called Grotto Ferrate, about two miles off this town, though most of the modern writers have fixed it to Fiescati. Addison, p. 216.---Blainville, ii. 353.

† The villa Aldobrandina, commonly called Belvidere, was built by cardinal Peter Aldobrandini, nephew to Clement VII. but came to its present possessors, the house of Pamphili, by an heiress of the Aldobrandini family.

horn; the other, Polyphemus playing on the syringa: the music is played in a grotto behind, and seems to go prettily †. In the grotto chamber, mount Parnassus is represented, with Apollo and the Muses; a little organ plays behind: this and the other pipes are played by the water assisting the retention of the air in them*.

VILLA Bracciano was built by Sixtus V. In the house, on the left hand, the cieling of a room is finely painted in fresco, by Domenichino; wherein the different parts of the day are represented: for morning, the front of Apollo in his chariot; for evening, the back part represented: in the center is noon; on one side, some people at a repast in the fields; on the other, people travelling, a cart drawn by oxen, and a boy running before, with a dog after him. In another room are some charming landscapes in fresco, by the same hand. On the right hand is a cieling well painted: the like subject with the other; but the taste and style different. Some say it was painted by H. Caracci; others by Domenichino. At one end the bright Apollo is advancing; at the other, is seen only the back of a chariot descending in a dusky light: in the center is a figure lighting a torch at the chariot of the sun: on one side is Luna, with two oxen; on the other, Mercury: and round all is painted a gallery with a balustrade; the perspective beautiful, and is a great deception to the eye. In this room is a picture, said to be painted by Correggio, and called Musticola.

† There is a Polyphemus playing on a kind of flute; and a centaur, who blows upon a horn so loud, that it is heard at a great distance. These two last are pretty good statues; and the whole is adorned with many bas-reliefs, both ancient and modern, good and bad. Blainville, ii. 345.

* All this is effected by water and wind, of which there are several retreats, from whence, by means of many bellows, they continually blow fresh air. Ibid.

IN the way from Fiescati to Tivoli, within two miles of the latter, are the ruins of Adrian's villa, which was seven miles in extent. There are the remains of a theatre, two temples, a little of the palace, baths, and the lodgment for the prætorian band, as is supposed, it being built like our modern barracks, no communication from one room to the other, but a gallery in front leading to all the doors. The gallery is down, but the rooms are entire, and holes broke in the walls to pass through from one to the other.

III. TIVOLI.—On the 30th of April, in the evening, our travellers arrived at Tivoli, which is fifteen miles from Fiescati, and the road extremely bad. Tivoli was formerly called Tibur; and is at present a small town on a rising ground. Its ancient inhabitants had a particular veneration for Hercules, to whom they dedicated a magnificent temple, whose priests were called Herculani Augustani; and the city Herculea, because that god was adored there with as much pomp as Jupiter Capitolinus was at Rome. Its situation, the salubrity of the air, and the fertility of the soil, formerly drew thither a great many people; and it contained so many inhabitants, that it even ventured to make war upon Rome. Tivoli, doubtless, began to be deserted even in the days of Augustus; and at present it is not worth coming to see, if it was not for the cascade of Teverone and the palace of Modena. The cathedral is built upon the ruins of the old temple of Hercules, and is dedicated to St. Laurence. The tribuna of this church is still a part of the ancient temple, but altogether it makes a poor piece of work; and every thing about the town bears an appearance of poverty.

AT the convent of St. Antony di Padua stood Horace's villa; but there are no remains. On the hill above is the delightful prospect mentioned by

Mr.

Mr. Addison *. On one side is a view of the Campania; on the other, of the river Teverone, anciently Anio, falling from the hill of Tivoli in several beautiful cascades, 'till coming to the valley it collects itself, and makes its way through the woods, here and there shewing its liquid brightness through the breaks and openings, as it leaves the eye. The painters often come from Rome to study this landscape. Mr. Addison thought that Horace had his eye upon it in those two or three beautiful touches which he has given us of these seats :

Me nec tam patiens Lacedæmon;
Nec tam Larissæ percussit campus opimæ,
Quam domus Albunæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis.

Lib. i. od. vii. v. 10.

Not fair Larissa's fruitful shore,
Nor Lacedæmon, charms me more
Than high Albunea's airy walls,
Resounding with her water-falls,
And Tivoli's delightful shades,
And Anio † rolling in cascades,
That through the flow'ry meadows glides,
And all the beauteous scene divides.

THE waters of Teverone are not very clear, but wholesome enough to drink after they have been settled. In this river are found great quantities of

* This beautiful prospect lies at about a mile distance from the town.---It opens on one side into the Roman Campania, where the eye loses itself on a fine spacious plain. On the other side is a more broken and interrupted scene made up of an infinite variety of inequalities and shadowings that naturally arise from an agreeable mixture of hills, groves, and valleys. But the most enlivening part of all is the River Teverone, which you see at about a quarter of a mile's distance throwing itself down a precipice, and falling by several cascades from one rock

to another, until it gains the bottom of the valley, where the sight of it would be quite lost, did it not sometimes discover itself thro' the breaks and openings of the woods that grow about it. Addison, p. 215.

† After a very turbulent and noisy course of several miles among the rocks and mountains, the Teverone falls into the valley, where it recovers its temper, as it were, by little and little, and after many turnings and windings glides peaceably into the Tyber, three miles from Rome.

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little white pebbles, which are called the *sugar-plumbs* of *Tivoli*, from their having so perfect a resemblance to almonds and other confectionary drugs, that they deceive the eye ; so that they are often served up in feasts at Rome, to occasion mirth.

NEAR the great cascade stands a small but most beautiful ruin ; the remains of the Sybil's Temple. It is circular, with a colonnade of *ten* Corinthian pillars fluted ; a curious freeze above, and a fine soffata within. One window is entire, and is formed wider below than at top*. There were anciently several other temples at *Tivoli* ; particularly that of *Igia*, commonly called *Hygya*, daughter to *Esculapius*, and known under the appellation of “ the goddess of health.”

THERE are some ruins, said to be those of *Quintilian's* villa. Opposite to these are those of *Mecænas* ; and at *St. Croce* was the villa of *Sallust*. But, as many illustrious old Romans had houses at *Tivoli*, it will take up some time in visiting the ruins and spots where they are said to have been situated †.

THE quarries at *Tivoli* have always furnished Rome with stone for her greatest buildings : such as the theatres of *Pompey*, *Marcellus*, and *Tiberius* ;

* Not far from the cascade of *Teverone* there is a small temple, almost ruined, which some say was dedicated to *Hercules*, others to the *Tiburtin sybil*. Its porch, or gate, is very high ; and we still see great part of its outlines. The ceiling is stone, adorned with sculpture, and supported by six large high fluted pillars ; which are still entire, with their bases, chapters, and part of their freeze, adorned with bas-reliefs. *Blainville*, ii. 374.

† The house of *Q. Cæcilius Metellus*, surnamed *Scipio*, was one of the most magnificent in *Tivoli* ; and the church of the

Annunciation is built upon its ruins. The place is now called *Campitello*, which is a corruption of *Campus Metelli*. The house of *Catullus* was situated where we now see the monastery of the religious of mount *Olivet*, called *St. Angelo in Pianola*. *C. Cassius* had also a house near *Tivoli*, in a place formerly called *Cassiano*, and now corruptly *Cursiano* : there are still some remains of it to be seen in the jesuits' garden : they pretend, it was in this pleasure-house that *Brutus*, *Cassius*, and the other conspirators took the resolution to assassinate *Julius Cæsar*.

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the amphitheatres of Vespasian, the naumachia's baths, and other public edifices, the remains of which by lasting so many ages, prove that this stone was very good, though it appears porous and yellowish. At Rome this stone is called *Pietra Travertina*, corruptly for *Tiburtina* †.

VILLA de Este belongs to the duke of Modena, and was built by Hyppolite d'Este, cardinal of Ferrara, in 1550. The house, gardens, and water-works, have been in elegant taste. The house is situated upon a rising ground, from whence is a prospect of all the country round the city of Rome. In the gardens are several fountains, particularly those of *Arethusa*, *Pandora*, *Pomona*, and *Flora*, with a great variety of statues of *Naiads*, and other divinities. Above the great fountain are some rocks with *Colossian* statues, and some little rivulets, which flow through the concavities, and fall into the great basin. Here are also the fountains of *Pegasus* and *Bacchus*; with the grottos of *Venus* and the *sybils*. The representation of ancient Rome is like puppet-show work: but the great fountain of the *Dragons* is a noble piece of art. Most of the statues are mutilated; the gardens are neglected; and the whole is now in a ruinous condition.

ON the 1st of May, we set out on our return to Rome; and just out of the town, in a garden, we saw an antique ruin, called the temple of *Bacchus*. Three miles from *Tivoli*, half a mile out of the road on the right hand, lies the lake of *Solfatara*, or *Salforata*; which was formerly called *Lacus Albuneus*, and *Aqua Albulæ*. The river which runs from it buries itself under Ground near the road; but its sulphureous stench is smelt long before you

† All the front of *St. Peter* is likewise of this stone; but that which they use in France, and the *Portland stone* of England, is much more beautiful.

come near it †. The lake is about a mile round, and full of little islands floating on it, or rather moving when touched †. The bottom is thick of mud, bitumen, and other matter; so that, when any motion is caused in the water, that matter rises up, and connects with the weeds, which grow from thence, whereby these little islands have been formed. It is said, they have not been able to find any bottom towards the middle of the lake; which has made some believe that this is no more than the opening of an abyss much wider than the circumference of the lake: for it is certain, that a good way from its banks there is heard a hollow noise from the tread of horses passing that way; so that there may be some concavity reaching a good way under ground *.

THE above-mentioned places were formerly the cool retirements of the Romans, where they used to hide themselves among the woods and mountains, during the excessive heats of their summer; as Baia was the general winter rendezvous. On the contrary, at present, Rome is never fuller of nobility than in summer-time; for the country towns are so infested with unwholesome vapors, that they dare not trust themselves in them while the heats last. Yet, as Mr. Addison observes, there is no question but the

† Mr. Addison says, that in his way to Tivoli he saw the rivulet of Salforata, formerly called Albula, and smelt the stench that arises from its waters some time before he saw them. P. 213.

---See this vol. p. 262, for the Solfaterra near Naples.

† The little lake that gives rise to this river, with its floating islands, is one of the most extraordinary natural curiosities about Rome. It lies in the very flat of Campania; and, as it is the drain of these parts, it is no wonder that it is so impregnated with sulphur. Ibid. p. 214

* All about the lake, where the ground is dry, we found it to be hollow by the trampling of our horses' feet. Ibid. He also observes, that he "could not discover the least traces of the sybil's temple and grove, which stood on the borders of this lake."---But another writer says, that "upon its banks there are pretty large ruins of edifices, which are generally believed to be the remains of the baths built by Augustus or Agrippa." Blainville, ii. 389.

air of the Campania would be now as healthful as it was formerly, were there as many fires burning in it, and as many inhabitants to manure the soil.

THE same evening we arrived in Rome, having passed through a very barren country, like that which surrounds this great city on all sides.

C H A P. IV.

F R O M

R O M E T O L O R E T T O.

NARNI, TERNI, SPOLETTO, FOLIGNO, SERAVALLE,
and MACERATA.

ON the 6th of May, we set out from Rome for Loretto, and went out of the Porta del Popolo. Before we came to the Ponte Mole, we took the road to the right, which was the Flaminian, as that over the bridge towards Florence was the Caslian Way.

ABOUT four miles from Rome, on the left hand, are caverns within the rocks, called the tomb of Ovid, which was discovered under the pontificate of Clement X. At noon, we came to Castello Nuovo, and dined at the post-house. The same night, we arrived at Civita Castellana *, which is a small town

* Between these two stages is a high hill standing by itself in the Campania, which was the mount Soracte, mentioned by Horace in the ninth ode of his first book. This mountain was anciently consecrated to Apollo, as Virgil says in the eleventh book of his *Æneid*. At present it is called St. Oreste, and has somewhat the appearance of the Wrekin in Shropshire. On the top of the mountain is a convent, said to be built by Carloman, brother to Pepin king of France, and upon the same spot where formerly stood the famous temple of Apollo.

situated on a rock near the river Treglia, two miles from the Tyber. It is said there are about 2000 inhabitants in this little place, and it has the title of a bishopric: but it has not the least piece of antiquity; though some think it was the ancient Veia, which can never be, because the capital of the Veientes was near the river Cremera, on the Tuscan side †.

NARNI.---On the 7th, at noon, we came to Narni, a very indifferent town, which was anciently named Nequinum, from the roguish tricks of its inhabitants. It is situated on the declivity of a hill, and is commanded by an old castle. At some distance it looks like a good town, but it is very mean when approached. The river Nera ‡ runs at the bottom, and passes through some ruins of a bridge * built by Augustus. The arches were very large, and one of them is still entire. Some imagine it was an aqueduct, which joined the two mountains.

TERNI.---At night we arrived at Terni, formerly called Interamna ||, for the same reason that a part of Asia was named Mesopotamia. The town is situ-

† See p. 123.

‡ The ancient Nar, mentioned by Virgil, *Æn.* viii. v. 514; by Sil. Ital. l. viii. and by Claudian. The channel of this river is white with rocks, and the surface of it for a long space covered with froth and bubbles; for it runs all along upon the fret, and is still breaking against the stones that oppose its passage. Addison, p. 101.

* It stands half a mile from the town, and is one of the stateliest ruins in Italy. Mr. Addison went from Narni to Otricoli, a very mean little village, that stands where the castle of Otriculum did formerly, whose ruins lie near the Tyber. There are still scattered pillars and pedestals, huge pieces

of marble half-buried in the earth, fragments of towers, subterraneous vaults, bathing-places, and the like marks of its ancient magnificence. Ibid. 103. It was a considerable city, extending two miles along the Tyber.

|| It was called Interamna from its being situated between two branches of the Nera. The inhabitants pretend, their city was built soon after Rome; and the Romans sent a colony there in the year of Rome 441. It was once a large city, but is now a small town; which still boasts of having given birth to the famous historian Cornelius Tacitus, as also to two emperors, Tacitus and Florianus.

ated in a fine fertile plain, upon the river Nera, which turns many mills. It was a municipal place, and has some antique ruins; particularly a fine fountain that adorns the great square. It is a large rock, which supports a pyramid: on the sides are two statues, one of the river Nera, the other a naiad; and a large lion seems as if he wanted to come out of the hollow of the rock. The whole is mutilated, which is a great loss. Here are the ruins of an amphitheatre. The cathedral is a modern edifice: and there are some convents, but without any thing remarkable about them.

FOUR miles from Terni is the famous cascade, which is one of the greatest natural curiosities in Italy. It is the river Velino, which rises at Aquileia in the kingdom of Naples, forty miles distant from hence, where it throws itself down from the top of mount Marmore, a precipice of about *three hundred feet* perpendicular, and afterwards runs into the Nera. It is commonly called La Cascata del Marmore, because the mountain which you must climb to come at it is almost all of a kind of yellow marble. The road is partly cut into the rock, very narrow, and without rails. When one looks downwards from it, the precipices appear very frightful; but these difficulties and dangers are sufficiently rewarded when we come to the top of the mountain, and see the surprising fall the Velino undergoes*. About an hour before the sun sets, it is seen in its glory; for so

C c 4

great

* Mr. Addison says, he went out of his way to see the famous cascade about three miles from Terni. It is formed by the fall of the river Velino, which Virgil mentions in the seventh *Æneid*. The channel of this river lies very high, and is shaded on all sides by a green forest, made up of several kinds of trees, that preserve their verdure all the year. The neighbouring mountains are covered with them, and by reason of their height are more exposed to the dews and drizzling rains than any of the adjacent parts. The river runs extremely rapid before its fall, and rushes down a precipice of a *hundred yards* high. It throws itself into the hollow of a rock, which has probably

great a body of water falling down such a high precipice, causes a prodigious mist to be thrown up all round, a great height above the hill, and falls again like a mizzling shower of rain: the sun shining upon it, a most beautiful rainbow is reflected in almost a complete circle. Mr. Addison was of opinion, that this is the gulf through which Virgil's Alecto shoots herself into hell; and it is strange that Virgil is the only ancient poet who mentions this wonderful cascade †, especially as it is not far off that part of Italy which has been called *Italiae Meditullium*.

ON the 8th of May, we passed the Apennines ‡, and went over Monte Somma, a place famous for good wine. The passage would be impossible over

bably been worn by such a constant fall of water. It is impossible to see the bottom on which it breaks, for the thickness of the mist that rises from it, which looks at a distance like clouds of smoke ascending from some vast furnace, and distils in perpetual rains on all the places that lie near it.---The Velino, after having found its way out from among the rocks where it falls, runs into the Nera. Addison, p. 101. Blainville, ii. 304.

† The description given of it by Virgil is in the seventh *Æneid*, beginning at v. 563; which Mr. Dryden has translated in the following words:

“ In midst of Italy, well known to fame,
There lies a vale, *Amsanctus* is the name,
Below the lofty mount: on either side
Thick forests the forbidden entrance hide.
Full in the center of the sacred wood
An arm ariseth of the Stygian flood;
Which falling from on high, with bellowing sound,
Whirls the black waves and rattling stones around.
Here Pluto pants for breath from out his cell,
And opens wide the grinning jaws of hell.
To this infernal gate the Fury flies

Here hides her hated head, and frees the lab'ring skies.”

“ It is true that Virgil does not name this river, and that he places the *Campos Velinos*, and the *Littus Velinum*, in another part of Italy; yet, I am fully persuaded, this is the place he mentions, there being no other cascade of this force or height in all Italy.” Blainville, ii. p. 305.

‡ See p. 81.

this mountain, if it was not for a bridge built there by pope Gregory XIII *.

SPOLETTO.—At noon, we came to Spoleto, where are some antiquities. It is situated upon the declivity of a hill, and appears at a distance like an amphitheatre, which terminates the pleasant plain of Foligno. It is surrounded by an old wall, and commanded by a Gothic castle. This town held out against Hannibal after his victory at Thrasimene, according to an inscription over one of the gates. At present, it is the capital of Umbria, and a bishopric; but the air is indifferent, and the place thinly inhabited. Here is a Gothic aqueduct leading from one hill to another, said to be 300 yards from the top to the bottom; but it does not seem to be as many feet †. Here are also to be seen the ruins of a triumphal arch, of an amphitheatre, and of a palace built by Theodoric king of the Ostrogoths.

NEAR the road between Spoleto and Foligno is an old small temple; but not antique. At the foot of it runs the Clitumnus, a small stream, but a clear one, which is uncommon in Italy. We saw some fine cattle in the meadows: they are large, and mostly of a light mouse color ‡.

FOLIGNO.

* We were more than once forced to alight out of our chaises, and walk up very rough roads to the top of the mountain. There we found a public-house upon an esplanade, where we halted a little to drink some good Muscadell wine, and eat some cakes called Tartuffoli. Blainville, 303.

† It joins Monte Lugo to the hill upon which Spoleto stands; and they assure us, that it is 680 feet high, taking it from the bottom of the valley, and about 340 feet long. Blainville, ii. 301.—Mr. Addison says, this aqueduct conveys the water from mount St. Francis to Spoleto, and is not to be equalled for its height by any other in Europe. "They reckon from the foundation of the lowest arch to the top of it 230 yards." Addison, p. 95.

‡ Mr. Addison says, that in his way from Spoleto to Terni he saw the river Clitumnus, celebrated by so many of the poets for a particular quality in its waters of making cattle white that drink of it.

This

FOLIGNO.---At night we arrived at Foligno*, a town pleasantly situated in a beautiful plain. It is round, large, and populous; having some good streets, elegant houses, and a considerable trade; with the title of a suffragan bishop to the holy see. There are no antiquities in this place; nor has the cathedral any thing remarkable: but in the church belonging to a convent of nuns called La Contessa, the great altar-piece is painted by Raphael, and is esteemed one of his best pieces: the subject is a madonna in the clouds, and saints below; an old head inimitably fine.

SERAVALLE.---On the 9th, at noon, we came to Seravalle, a poor town; and at night we reached the village of Valcimara. These, and many other such places, lie among the Apennine rocks, and are only to be got at by very troublesome roads. The buildings are chiefly low and dark; but the women are generally tall and handsome. The coolness of their mountains may contribute greatly to preserve

This river, and Mevania that stood on the banks of it, are famous for the herds of victims with which they furnished all Italy.

Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.

Virg. Georg. ii. v. 146.

There flows Clitumnus through the flow'ry plain;
Whose waves, for triumphs after prosp'rous war,
The victim ox, and snowy sheep prepare.

Or, as Mr. Dryden translates it,

'Till to Clitumno's sacred streams they come,
That send white victims to almighty Rome;
When her triumphant sons in war succeed,
And slaughter'd hecatombs around them bleed.

It is now called Critunno. It rises near Pesignano, waters a large tract of land, and falls into the Tyber a little below Perugia.

* This city, in Latin Fulignia, is only surrounded by an old wall with port-holes, and a ditch filled with corn instead of water. It is built upon the ruins of the ancient Forum Flaminii, mentioned by Pliny and Festus. It is watered by the little river of Topino, the Tinaia of the ancients.

their

their complexions; and their recluse situation, by requiring no formality of dress, may serve to improve their shapes.

ON the 10th we got out of the Apennines, and entered a fine well-cultivated country, where are many buffaloes. We passed Tollentino, the ancient Tollentinum; in which is a fine church, where are some good paintings.

MACERATA.—At noon, we came to Macerata, which is pleasantly situated on a hill, and is one of the best peopled cities in the marquisate of Ancona. The legate, or governor from the pope, resides there. The streets are large, straight, and handsome; the houses well built; and the inhabitants well bred. The cathedral is small, and has nothing remarkable: but the Capuchin convent is elegant, and the great altar-piece is painted by Barocci; a madonna in the clouds. The church and convent of the Barnabites are also of fine architecture, and adorned with several pictures by Carlo Maratti.

WE passed through Recanati†, which is situated at the top of a high mountain, three miles from Loretto, where we arrived at night.

† Its Latin name is Recinetum; and it is said to be built out of the ruins of the ancient Helvia Ricina, which was destroyed by Alaric the Goth, in 410. All the country between Recanati and Loretto is very fine: we see the town of Monte Santo situated upon a rising ground. And at some distance from Loretto is a covered aqueduct, which conveys water to the town: it was built by pope Paul V.

C H A P. V.

O F

L O R E T T O:

The GREAT CHURCH, the HOLY HOUSE, and the
TREASURY.

L O R E T T O.

THIS city is situated upon a rising ground in the marquifate of Ancona, two miles distant from the Adriatic sea*. The fortifications are weak; the town indifferently built, and only remarkable for the celebrated cathedral, or the Great Church of our Lady of Loretto.

THE Great Church.---Before this church † stands the statue of Sixtus V. in bronze. The gates of the cathedral are the same, and of good workmanship. The cupola, or dome of the church, is enriched with fine paintings, by Pomeranzi, representing the glory in which the holy Virgin was taken up by the angels, with the figures of the four evangelists. Directly under this dome is

THE Holy House,---which is cased without in marble, wrought with bas-reliefs of the prophets, sybils,

* It lies in 15 degrees of East longitude, and 43-15 of north latitude. It was formerly named Lauretto, from a laurel thicket which stood near it. Leo X. caused it to be enclosed with a wall; and Sixtus V. fortified it with some towers, which contain an arsenal. He also created it into a suffragan bishopric of Fermo.

† This cathedral was designed by Bramante. It was begun by Paul II. and finished by Pius IV. The roof is supported by twelve large pillars, and adorned with several chapels enriched with statues and painting.

and others †. Within-side is seen what they call the original house, that was brought by angels from Nazareth*. The walls seemed to be of brick, which is difficult to discern, as they are so rubbed and scratched by the great number of people coming into it at mass †.

BEHIND

† About a foot distance from its walls is another wall of white marble, which shuts it up, as if in a case; so that it is called the S. Casa. This wall at the same time checks the indiscreet zeal of the devout pilgrims, who would certainly tear from time to time some bricks away, and by degrees carry off the whole cottage. Clement VII. and Gregory XIII. took particular care to embellish this inclosure, and have omitted nothing that architecture and sculpture could contribute to its beauty and elegance. The architect was Bramante: the sculptors were Sansovin, Contucci, Monte Lupo, Bandinelli, and other excellent masters. The whole is an oblong square, of the finest white Carrara marble, of the Corinthian order, and adorned with excellent bas-reliefs, representing the chief passages of the Virgin's life. There are twenty fluted pillars, between which are a double row of niches, filled with statues; and over the cornice is a fine balustrade, which goes quite round the whole. On the west side are the statues of the Lybic and Delphic sybils; as also those of the prophets Jeremiah and Ezekiel. The south front has two gates; and in the six niches are the Persian and Erythrean sybils; with the prophets Malachi, and Zachary. By the first of these two gates we enter the Holy Cottage, and by the other that place which they call the Sanctuary. On the east side are the Samian and Cu-

mean sybils; with the prophets Moses and Balaam. The north side has two gates answering to those of the south. In the six niches are the Hellespontine, Phrygian, and Tiburtine sybils; with the prophets Isaiah, Amos, and Daniel.

* There is a Latin inscription upon the east wall, concerning the translation of the Holy House, which, it says, "is venerable all over the world by its divine mysteries, and the glory of its miracles. Here the mother of God was born; here she was saluted by the angels; and here the Word was made flesh. This house was carried by angels first from Palestine into Illyria to the town of Tersacte, under the pontificate of Nicholas IV. in 1291. Three years after it was carried into the territories of Ancona, near Recanati, and, by the care of the same angels, placed upon a mount within a wood there; where changing its situation three times in one year, it was at last miraculously conveyed to this place about 300 years ago. Its walls, though without any foundations, have remained entire and firm for so many ages. Pope Clement VII. inclosed it with this marble case, in 1525; and pope Clement VIII. in 1595, ordered this short history of its wonderful removal to be inscribed upon this stone."

† The materials of the Holy House are a plain brick wall; bricks of unequal size and shape, with

BEHIND the altar is the Lady of Loretto fixed up, and dressed immensely rich, with variety of jewels and precious stones *. They pretend, that the image is of cedar of Libanon, carved by the hand of St. Luke. It is about four feet in height, with that of Christ in her arms; but he is in a manner hid, by a golden globe he holds in his left hand; the right is held up, as in the act of blessing. On each side of the Virgin is an angel of gold, each of them presenting her with a golden heart, set with diamonds and other precious stones †. Not far from this is a golden pectoral ‡, adorned with large diamonds, rubies, sapphires, emeralds, and not unlike the shape of that which the high-priest wore among the Jews. There is also the figure of a woman presenting a large boy to our Lady upon a pillow: the whole is of solid gold, and must be of a prodigious weight §. Here is also a golden statue of Ladislaus king of Hungary, near two feet high with its pedestal §.

THIS

with flat bits of some other stone here and there interspersed; tho' they tell you it is all of a stone, not found in Italy, but frequent about Nazareth, to facilitate the belief that it was brought from thence. Wright, p. 121. The length within may be about thirty feet.

* Towards the last end there is a separation, made by a grate-work of silver, of a part which may be about a fourth of the whole. This they call the Sanctuary; and here stands the holy image, in a niche of silver, over the chimney.---The dark complexion of our Lady would bespeak her an Indian queen, as well as the glittering of her robes, than which nothing can be more rich; and of these she has great variety, for the several feasts which are held in honor of her. Wright, p. 122.---She has a

royal crown on her head, enriched with diamonds of an extraordinary bulk and beauty, as is likewise that of her fondling; both of them presents of Lewis XIII. king of France. Blainville, ii. 256.

† The largest of these was a present from Mary of Modena, the queen of our king James II. when she ordered our Lady of Loretto to be petitioned to make her conceive a son. The other was a present from the old duchess of Modena, her mother.

‡ This was sent by the queen of Spain, second wife of Charles II. who prayed for a son.

§ This magnificent present was made by Anne of Austria, mother to Lewis XIV. of France.

§ This rich present did not prevail upon the Virgin to favour him; for a short time after she suffered this unfortunate prince and

THIS Holy House is perfectly crowded with great lamps, of which they reckon sixty-two gold † and silver. The wall of the sacristy is covered with silver plates, which were fixed there, *ex voto*, for deliverances of several sorts. Here is a charming piece of Guido's painting; the Virgin Mary working at her needle: other Virgins, by other hands; particularly a small one, by Parmegiano: a St. Francis, by Barocci.

BESIDES these rich ornaments, there are many jewels of great value within the Holy House: but these are nothing in comparison to the Treasury, which is near it; where the vast number, variety, and richness of the jewels, of the vestments for the Holy Image, and for the priests, with the prodigious treasure of all sorts, almost surpasses imagination.

THE Treasury.—It is about forty paces long, and sixteen broad, pretty much resembling a gallery. Among its riches, we saw several large emeralds upon the rock, as taken out of the earth, some as big as a human head: a large diamond, weighing sixty-three grains: some extraordinary pearls: a vestment, with six thousand diamonds upon it: another flowered with pearls, almost innumerable; and crosses of gold set with diamonds. All these are presents from sovereign princes, and other great

and his army, amounting to eighty thousand men, to be destroyed by the Turks near Varnes, in 1444. This young monarch was prevailed on by pope Eugenius IV. to break the treaty which he had

solemnly concluded with Amurath II. A beautiful Latin epitaph was made on that occasion, of which the following is a new translation made by one of our travellers:

“Rome bled at Cannæ, I at Varna fell;
Alike our fates the breach of treaties tell.
I broke that faith upon the pontiff's word,
And now my kingdom feels the sultan's sword.”

† One of those golden ones, they say, weighs thirty-seven pounds, which was presented, *ex voto*, by the republic of Venice, for their having been delivered by our Lady of Loretto from a plague, with which the neighbouring countries were infested.

personages, to the church: the person who shews them names the donors. Some imagine the rich stones to be false; we, that saw them then, were persuaded they were real*.

HERE is an altar of silver, and some statues of the same: a fine piece, painted by Hannibal Caracci, the birth of the Virgin Mary: a holy family, by Raphael, not of his best manner. The cieling is painted in stucco, by Pomeranzi, who painted the dome of the church.

WE have been sensibly told, that the riches in the Holy House and Treasury are surprisngly great; that silver can scarce find an admission, and gold itself looks but poorly among such an incredible number of precious stones†.

WHOEVER were the first inventors of this imposture, they seem to have taken the hint of it from the veneration that the old Romans paid to the cottage of Romulus, which stood on mount Capitol, and was repaired from time to time as it fell

* One is quite dazzled with the prodigious quantity of precious stones which are to be seen here. They have scorned to admit of any piece of plate which was not of an extraordinary workmanship, and of the greatest value. As for the less considerable pieces of silver, they have piled them up into heaps in other places, to convert them into good current money, whenever they shall judge proper. Blainville. ii. 264.

† Some have wondered that the Turk never attacks the Treasury, since it lies so near the sea shore, and is so weakly guarded: but, besides that he has attempted it formerly with no success, it is certain, that the Venetians keep too watchful an eye over his motions, and would never suffer him to enter the Adriatic. It would,

indeed, be an easy thing for a Christian prince to surprize it, who has ships still passing to and fro without suspicion, especially if he had a party in the town, disguised like pilgrims, to secure a gate for him; for there have been sometimes to the number of 100,000 in a day's time, as it is generally reported: but it is probable, the veneration for the Holy House, and the horror of an action that would be resented by all the catholic princes of Europe, will be as great a security to the place as the strongest fortification. It is an amazing thing to see such a prodigious quantity of riches lie dead, and untouched, in the midst of so much poverty and misery as reign on all sides of them. Addison, p. 93.

to decay *. The crawling of the pilgrims round the Holy House on their hands and knees, saying over their beads, every now and then kissing the ground as they creep along, is very ridiculous; but shews so low a degree of weakness and folly, as provokes pity rather than laughter.

THE Apostolic Palace, as they call it, is a fine structure, the design of Bramante. Under it are fine vaults, furnished with butts of wine of a suitable bulk, for the refreshment of pilgrims, and the use of the attendants of the Holy House, to whom almost the whole country within fifteen miles of the town belongs.

* Virgil has given a pretty image of this little thatched palace, that represents it standing in Manlius's time, 327 years after the death of Romulus. See *Æn.* viii. v. 652.

In summo custos, &c.

Thus translated by Mr. Dryden:

“ High on a rock heroic Manlius stood,
To guard the temple, and the temple's god.
Then Rome was poor; and there you might behold
The palace thatch'd with straw.”

C H A P. VI.

F R O M

LORETTO TO BOLOGNA:

ANCONA, SENIGALLIA, FANO, PESARO, RIMINI,---
the Republic of ST. MARINO,---the RUBICON,
CESENA, FORLI, IMOLA.

ON the 11th of May, in the afternoon, we set out from Loretto for Bologna; and at night arrived at Ancona.

ANCONA.---This is a sea port* on the Adriatic. It stands on a promontory, and looks more beautiful at a distance than when you are at it. The mole goes 200 paces into the sea; and at the entrance of it is a triumphal arch of fine white marble, very high, but narrow, and adorned with eight fluted columns. It was erected in honor of the emperor Trajan, who improved this harbor at his own expence. It is now remaining almost entire, and has a beautiful appearance †. From hence there is a fine view of the port, which lies just under it. In the bay, standing under the castle, is a new Lazaretto, built in the form of a pentagon. It is a neat looking building without, and convenient within; but rather too near the shore, or the castle, to answer the purpose for which it was designed. The harbor of Ancona was formerly the best and most considerable which the Romans had upon the Adriatic, next to that of Ravenna; and, at present, it is frequented by some merchants from all parts, and about 2000 Jews are settled there, who are distinguished by a red piece of taffaty which covers the top of their hats.

THE Exchange is a large piazza, the roof and front of which are Gothic, and the cieling all painted in fresco. The streets are narrow, uneven, and ill paved ‡.

* A great number of Syracusians, flying from the cruelty of their tyrant Dionysius, settled in this place; and having found it very pleasant, they built a city with a temple, which they dedicated to Venus, about 406 years before Christ. Blainv. ii. 241.

† The marble of this arch looks very white and fresh, as being exposed to the winds and salt sea vapors, that by continually fretting it preserves itself from

that mouldy color which others of the same nature have contracted. Addison, p. 91.----The arch is only a single one, between pillars of the Corinthian order. The key-stone is shrunk much, but in no present danger of falling. Wright, 120.

‡ The houses are built upon a forked hill, of which the citadel forms one of the tops. Blainville, p. 343.

THE cathedral is built on the ruins of the temple of Venus, and is dedicated to St. Cyriacus. It lies on the top of the cape which juts out into the sea; and from whence, in fair weather, Dalmatia is easily seen. The front is crusted with marble without any ornament; and the inside is low and dark.

THE church of St. Augustine is large; and the porch is of marble adorned with many statues. The high-altar is magnificent; and the organ very fine. They put a great value upon a picture of Lilly's, representing the baptism of Christ; but, by a ridiculous whim, the painter has made a cardinal and two bishops assist at that ceremony.

IN the church of St. Dominic is a very fine picture by Titian: with others by Barocci, and Guercino.

SENIGALLIA.---On the 12th, we travelled along the sea shore, and at noon came to Senigallia*, which is situated in a plain near the Adriatic, at the mouth of the river Nevola. It is the see of a bishop suffragan of Urbino, whose palace is a handsome building. The town is meanly fortified, and has a small harbor, with several good houses. It is well peopled, and contains about 7000 inhabitants, including the Jews, who have their ward apart.

BESIDES the cathedral, it has seven convents, and some other churches; but not the least vestige of antiquity. In St. Peter's church are some fine chapels; and at St. Croce, a church near the piazza, is an admired painting by Barocci, the intombing of Christ.

FANO.---The same day we passed through Fano, formerly Fanum Fortunæ, which took its name from a temple built there to Fortune by the Romans, after the defeat of Asdrubal, the brother of Han-

* It was anciently called Sena Gallorum; and they say it was built by the Galli Senones, about the year of Rome 359. The Italians call it Senegaglia.

nibal, upon the banks of the Metaurus †; of which temple they still shew us some remains. At one end of the town is an artificial cascade of the river Metaurus. One may still see the triumphal arch erected there to Augustus: it is much defaced by time; but the plan of it, as it stood entire, with all its inscriptions, is neatly cut upon the wall of a neighbouring building.

THE town is situated upon the Adriatic, in the Via Flaminia, near the mouth of the river Argila. It is an episcopal see, subject to the archbishop of Urbino; but his palace is mean, and the cathedral not much better. The latter is dedicated to S. Paterniano: there is a picture of St. Joseph's marriage, by Guercino. In the church of the fathers of the Oratory are several rich chapels, in which are some capital paintings, particularly an excellent Annunciation, by Guido; and another piece, by the same hand, of Christ giving the keys to St. Peter.

THEY have here one of the best opera houses in Italy; five rows of boxes run quite round the pit: the stage is forty-five paces long, and twenty broad between the flaps of the side scenes, adorned with many statues, and twelve sets of decorations; which is very extraordinary in so small a city.

WE were told that the truffles of Fano are excellent; and that their women are remarkably beautiful.

PESARO.---At night we came to the city of Pesaro, in Latin Pisaurum, situated upon a small rising ground, at the mouth of the little river Foglio.

† It is now called Metro, which is very rapid, and runs with a great noise, when the Apennine snows begin to melt.

--- Rapidaeque sonanti

Vortice contorquens undas per saxa Metaurus.

Sil. Ital. l. viii.

--- Along the rocky shores

With dreadful noise the fierce Metaurus roars.

This is a pretty pleasant city †; the fortifications are tolerable; the houses good; the streets, clean, even, and well paved with brick set edge-ways. In the great piazza is a fine fountain, and a white marble statue in a sitting posture of pope Urban VIII. We found no antiquities; but saw some good paintings of Simon Contarini, usually called Simon de Pefaro. In the pretty little church of St. Andrew is a famous picture, representing the vocation of that saint and of St. Peter: it serves for the high-altar piece, and was done by Barocci. In the Franciscan church is a St. Michael, by the same hand.

THIS is a fine corn country, abounding with large cattle. It has also a great number of white mulberry-trees, planted to feed the silk-worms.

RIMINI.—On the 13th, we arrived at Rimini, formerly Ariminum; a city of great antiquity*, situated in a plain near the coast of the Adriatic sea. It is surrounded with hills and vallies, abounding with corn, vines, olives, figs, and other fruit of all sorts. It is the see of a bishop suffragan of Ravenna; and its cathedral is dedicated to St. Columbus, whose head is preserved there with great veneration: but the Franciscan church is the finest in all the town. In the church of St. Vitalis is an excellent picture, representing the martyrdom of that saint, done by

† It was made a Roman colony about the year of Rome 568. Plutarch, in his life of M. Antony, says it was laid in a heap of ruins, by a terrible earthquake, a little before the battle of Actium; but Augustus caused it to be rebuilt. It was afterwards destroyed by Totila king of the Goths; and rebuilt by Belisarius. It fell under the dominion of the Malatesta family; then under the Sforza; next under the Borgian; and at last under the power of the popes.

* It is said to have been built by the companions of Hercules; and was a Roman colony. The harbor was one of the best in Italy, 'till it was destroyed by the last lord of the Malatesta family, to build the church of St. Francis with the marble taken from thence. It receives its name from the river Ariminus, now La Marechia, which washes its walls, and separates the ancient Via Flaminia from the Via Æmilia.

Paul Veronese : and in the church of St. Jerom is a fine portrait of him, by Guercino.

RIMINI has nothing else modern to boast of ; but it has some remarkable antiquities, particularly the following :

1. A marble bridge with five arches, begun by Augustus, and finished by Tiberius ; as may be seen by an inscription, along each battlement, in large capitals, which are still legible, and the whole kept in good repair.

2. A fair triumphal arch, erected for Augustus Cæsar, and now serves as a noble gate to the tower. The general bulk of it remains entire, though part of it is ruined, and the inscription almost defaced.

3. THE small ruins of an amphitheatre, which make a part of the Capuchins' garden wall.

4. THE Suggestum, on which it is said that Julius Cæsar harrangued his army, after he had passed the Rubicon. But this is all fabulous ; for it is a stone, somewhat like a Corinthian pedestal ; but the ancient Suggestums were made of wood like a little kind of stage.

FROM hence is seen the little republic of St. Marino, which is about twelve miles from Rimini, and the road excessively bad, especially when drawing near to the *little state*, in which, at least, we have the pleasure of seeing something more singular than can be found in great governments ; and may form from it an idea of Venice in its first beginnings, when it had but a few heaps of earth for its dominions ; or of Rome itself, when it had as yet covered but one of its seven hills.

THE REPUBLIC OF ST. MARINO *.

St. Marino, a Dalmatian by birth, and a mason by trade, was the founder of this little repub-

* At twelve miles' distance from Rimini stands the little republic of St. Marino, which I could not forbear visiting, though it lies out of the common tour of travellers, and has excessively bad ways to it. Add. p. 83.

lic †. The town is situated on the top of a rock, upon a mountain which affords an extensive view. The prospect about the state appears but barren; and they told us, it was forty miles in circuit. Its produce is corn, though not sufficient for their own consumption; some wine, which is very good; olives; and a great number of pigs. Mr. Addison says, "there was not a spring or fountain, that he could hear of, in the whole dominions ‡:" but we drank of some good well water.

THIS petty republic has now lasted upwards of 1300 years, while all the other states of Italy have several times changed their masters and forms of government. Their whole history is comprized in two purchases, which they made of a neighboring prince, and in a war in which they assisted the pope against a nobleman of Rimini.

THEY have what they call three castles, seven churches, four convents, and a college *. The arms of the state are those three castles, or watch-towers, which they have on the walls of the city, upon the extremity of a rock. One is a kind of a fort: we were not admitted into it; but understood there was nothing to see.

THE number of all its subjects are about six thousand; and they have no troops at all in the

† He was employed above 1300 years ago in the reparation of Rimini; and, after he had finished his work, retired to this solitary mountain, as finding it very proper for the life of a hermit which he led in the greatest rigors and austerities of religion. He had not been long here before he wrought a reputed miracle; which, joined with his extraordinary sanctity, gained him so great an esteem, that the princes of the country made him a present of the mountain to dispose of it at his own

discretion. His reputation quickly peopled it, and gave rise to the republic which calls itself after his name. So that the commonwealth of Marino may boast at least of a nobler original than that of Rome; the one having been at first an asylum for robbers and murderers, and the other a resort of persons eminent for their piety and devotion. Addison, p. 85.

‡ Ibid. p. 84.

* Mr. Addison says, "three convents, and five churches." P. 84.

state†: nor is any greater revenue collected than what is sufficient to pay the public officers their yearly salaries. In the capital are only about 1000 inhabitants, of whom five are secular priests.

THE cathedral is dedicated to St. Marino, and holds his ashes. His statue stands over the high-altar, with the figure of a mountain in its hands, crowned with three castles, the arms of the commonwealth. They attribute to his protection the long duration of the state, for they look on him as the greatest saint next the blessed Virgin; and in their statute book is a law against such as speak disrespectfully of him, who are to be punished in the same manner as those convicted of blasphemy.

THE people are divided into three classes, nobles, citizens, and peasants. The council of state is formed from all three, twenty chosen from each, who act for life*. Every six months they elect two chiefs to preside, called Capitaneo's, or captains, who are invested with such a power as the old Roman consuls had; but the office is never to be continued to the same persons twice successively: the one is taken from the nobles, the other from the city or country, indifferently which. There is no superiority between them, or distinction, but in the nobleman's taking the right hand. The third officer is the commissary, who judges in all civil and criminal matters: he is allowed the fines which those persons are obliged to pay, who are found culpable before him, by the

† Their territories are said to consist of one mountain three miles long, and about ten in circumference, containing four villages, eight corn mills, and two powder mills.

* They decide all by baloting; are not admitted until five and twenty years old; and chuse the officers of the commonwealth. Thus far they agree with the great council of Venice; but their power is much more extended, for no sentence can stand that is not confirmed by two thirds of this council. Besides, that no son can be admitted into it during the life of his father, nor two be in it of the same family, nor any enter but by election. Addison, p. 87.

council or jury *. The physician is the fourth man in the state, and is allowed 200 crowns a year †. These two last are always chosen from a foreign state, for particular reasons. Another person, who makes no ordinary figure in the republic, is the schoolmaster; and you will scarce meet with any in the place without some tincture of learning.

No clergy are admitted into their government; and once a year three young women are given in marriage, each with a fortune of thirty-three crowns.

No execution had been remembered here, by the person who gave us the account of the place, in his time, though he was one of the nobles, and upwards of fifty years of age. So that Mr. Addison justly observes, that the people are esteemed very honest and rigorous in the execution of justice, and seem to live more happy and contented among their rocks and snows, than others of the Italians do in the pleasantest vallies of the world. Nothing, indeed, can be a greater instance of the natural love that mankind have for liberty, and of their aversion to arbitrary government, than such a savage mountain covered with people, and the Campania of Rome, which lies in the same country, almost destitute of inhabitants.

* Because the many alliances, friendships, and intermarriages, as well as the personal feuds and animosities that happen among so small a people, might obstruct the course of justice, if one of their own number had the distribution of it, they have always a foreigner for this employ, whom they chuse for three years, and maintain out of the public stock. He must be a doctor of law, and a man of known integrity. He is joined in commission with the

capitaneo's, and acts something like the recorder of London under the lord mayor.

† He is obliged to keep a horse, visit the sick, and inspect all the drugs that are imported. He must be at least thirty-five years old, a doctor of the faculty, and eminent for his religion and honesty, that his rashness or ignorance may not unpeople the commonwealth; and, that they may not suffer long under a bad choice, he also is elected only for three years.

410 FROM LORETTO to BOLOGNA.

THIS commonwealth is under the protection of the pope, as duke of Urbin; and the motto under its arms is, "*Libertas perpetuo.*"

THE Rubicon.—On the 14th of May, we set out from Rimini, and quitted the sea coast; but still found the country well cultivated. At the distance of seven miles, we passed a little river, called the Ricconi, formerly the Rubicon*, famous for Julius Cæsar's pause: *Facta est alea.* But now, in dry seasons, it is no more than a brook.

CESENA.—At noon, we passed through Cesena†, which is surrounded by a plain wall, with a ruined citadel.

FORLI.—At night, we arrived at Forli, a pretty town, anciently Forum Livii. Here is a castle, where the pope keeps a few militia; and the town has the title of a bishopric, which is suffragan to Ravenna. The streets are broad, the houses large and well built in general, with some fine churches; but the place is thinly inhabited. In the church of the Zoccolanti is an excellent picture, by Guido, representing the conception of the Virgin. In that of St. Philip of Neri is a fine Annunciation, by Guercino:

* It is now called Pisatello by some; by others, Rugone and Rigone; and, nearer the sea, Fiumecino. It is inconsiderable enough in itself; famous only as being the ancient boundary between Italy and Gallia Cisalpina; and was not to be passed by any Roman in arms, under the penalty of being adjudged an enemy to the senate and people of Rome.—Lucan describes the usual condition of the Rubicon, and how it was when Cæsar passed it:

Fonte cadit modico, &c.

Lib. i. v. 213.

"While with hot skies the fervent summer glows,
The Rubicon an humble river flows:
Through lowly vales he cuts his winding way,
And rolls his ruddy waters to the sea.
His bank on either side a limit stands
Between the Gallic and Ausonian lands.

Mr. Rowe.

† Or Cesenate, anciently Cæsena. Wright, 112.

and

and the picture upon the high altar of the Capuchins is by the same hand †.

IMOLA.—On the 13th, we stopped at Imola*, to see in the church of St. Dominic, at the great altar, a piece painted by L. Caracci: the subject is St. Ursula and her martyrs.

At noon, we came to a little town called St. Pietro di Bologna; and arrived at the city of Bologna at night.

† Forli boasts of having given birth to several learned men, particularly to the poet Cornelius Gallus, whom Augustus made first prætor of Egypt, after the death of Marc Antony. Blainv. 214.

* This is a small town, and was the Forum Cornelii, or Sullæ, of the ancient Romans.

C H A P. VII.

O F

B O L O G N A :

I T S

CHURCHES, PALACES, and other Buildings.

THIS is the capital of the Bolognese, and the second of the Ecclesiastical State, the see of an archbishop, and of a cardinal legate †. It is sur-named La Grassa, or the Fat, the country about it

† It is situated at the foot of the Apennines, in 11 degrees 40 minutes of east longitude, and 44 degrees 3 minutes of north latitude. The Romans called it Bononia, and planted a colony there in the year of Rome 562. In 1278, it submitted to pope Nicholas III. who permitted it to retain a great many valuable privileges; such as having neither garrison nor citadel; of sending

and keeping a resident at Rome, who has the same privileges with those of other republics. Besides, she has reserved to herself a power of electing a Gonfalonier and other magistrates, who take cognizance of and decide all affairs both civil and criminal: but the spiritual concerns belong entirely to the pope, who keeps a legate and several officers there for managing them. Blainv. ii. 206.

having

having a very rich soil. The situation is a flat ; but on one side are some considerable eminences, particularly that hill on which stands the noble convent of Olivetan friars, called St. Michael in Bosco, from whence you have a charming view of the town, and the delightful country around, interspersed with beautiful villas and gardens ; the whole country having a beautiful appearance as far as the eye can reach *. Near the town runs the Rheno, or little Rhine † ; from which river there is a cut conveyed into this city, for turning upwards of 500 silk, corn, olive, saw, iron, and paper mills.

It is a populous and plentiful city, about five miles in circuit, and contains near 72,000 inhabitants ‡ within the walls. It is said, 20,000 are employed in the silk trade ; and the silk is sent away raw from hence : all which renders Bologna very rich ; as does her great trade in flax, hemp, wax, perfumes, wash-balls, snuff, olives, hams, and sausages famous all over Europe. There is scarce any city in Italy in which the people of fashion and quality are greater followers of French modes and customs ; and the women there enjoy a decent liberty, which is uncommon in that country.

* From these eminences the vast plain of Lombardy looks in the nearer part like a perfect wood, as shewing at one view the many rows of trees which the viues run up, some encompassing, others running cross the fields. The plain goes off at a distance not unlike the sea ; for the surface, as the distance increases, appears smoother, by the lessening of the objects that are upon it, still as they go off from the sight, which has no other bounds than what the convexity of the globe gives it. Wright, p. 434.

† --- Parvique Bononia Rheni.

Sil. Ital. l. viii.

Bolonia water'd by the petty Rhine.

Addison.

‡ Its inhabitants are reckoned to amount to 80,000, and have the character of being very ingenious. They are likewise very civil, especially towards strangers. Blainville, p. 207.

THE houses and streets are not very beautiful: the former are of free-stone, or of stone and brick intermixed; the latter are generally streight, and adorned with double rows* of piazzas; so that a person may walk without being scorched by the excessive heat of the sun in summer, or incommoded by the heavy rains that generally fall here in winter. However, many of the convents and palaces are grand and magnificent. The entrance into the palaces is generally very pleasant: you see at once from the street into the gardens quite through the whole house, which is often built round a court: the disposition of the pillars is handsome, with a mixture of statues sometimes, and greens, to enliven the prospect; and often a perspective painting on a wall, at the further end, to continue it.

IN the Piazza Grande is a noble fountain, made by John di Bologna; with the brass figure of Neptune on the top, surrounded by four tritons.

OUT of the Porta di Saragozza is a portico *a mile*† in length, leading from the port to the church of Madonna della Guardia situated on a high hill. They say, it was built on purpose to carry a picture done by St. Luke, in procession from this church to the town, to preserve it from the inclemency of the sky:

* Misson says, "they are like those of Covent-garden in London," which is true; but he should have added, that the piazzas of this last are supported by large square columns, whereas those of Bologna are quite round. Blainv. p. 207.---All the principal streets of the city, and many of the lesser ones, have on each side a handsome portico, after the manner of that in Covent-garden. Some portico's are of one order of pillars, some of another; some oddly fancied of no regular order. Wright, p. 434.

† Mr. Wright says, this portico is three miles in length. P. 446. And Mr. Blainville informs us, that "without the gate of Saragozza there begins a piazza, which on the north side has a wall, and on the south is supported with pillars: it is fifteen or sixteen feet high, and about twelve in breadth." He adds, they had been at this work two and thirty years, and it was to reach to a chapel which stands upon the mountain La Guardia, *two miles* out of the city. Blainv. ii. 195.

nor is it to be seen but on such proceffional days, when all the clergy, magistracy, and people, attend the ceremony.

THE Instituto, or New University.---Besides the ancient university of Bologna, they have a later academy, or public university, which they call the Instituto for all kinds of learning, arts, and sciences. The ground-floor is set a-part principally for designing or drawing, and is furnished with casts in gesso, like plaster of Paris, of some of the principal statues in Rome and Florence, to design after; and at certain times is also provided with living persons. In another room, architecture and perspective are taught: the cieling of this room is painted in fresco, in a bold masterly manner, by Pelegrino Tibaldi; some academical figures fore-shortened; others historical, particularly some parts of the story of Polypheme, from whence Hannibal Caracci seems to have taken a hint for his Polyphemes in the Farnese gallery at Rome. Above stairs are many apartments, repositories for several sorts of curiosities, natural and artificial. There are professors, upon whom stipends are settled, to read lectures on these matters.

IN the chamber of drawings that have gained the prizes, we saw two by Mr. Hufsey, an Englishman, who is now in London, and greatly esteemed in Italy*.

THE Old University.---Among other statues in the Lecture-chamber for anatomy, in the Old University†, is that of Taliacotius, who was famous for making artificial noses. He is holding a nose be-

* This building was a palace, but was appropriated to this use with the allowance of Clement XI. being purchased by the public, at the instance of general Marsigli, who furnished most of the apartments at his own expence.

† This university was founded by the emperor Theodosius, in 425; and was formerly the most famous of all Italy for law; but now it is entirely decayed, and of no repute.

tween his finger and thumb ; and under it is written " Obiit 1595."

BOLOGNA is esteemed the third city in Italy for pictures, as having been the school of the Lombard painters ; which the virtuosi of the place are so hardy as to prefer, not only to the Venetian, but even to the Roman itself. The paintings in the churches and palaces are very numerous, and many of them exceedingly fine ; but, after having said so much of those at Rome and Naples, we shall not be so very particular of those in this place. Indeed, it were endless to enter into particulars of the most excellent paintings in the churches, conventual and others : but travellers can hardly have a just idea of the Bolognese masters, such as Guido and the Caracci's, who have not seen their performances in the churches here ; the great freedom of hand, and the superior spirit in these grand designs, strike much more than what we generally see in their small pieces.

THE following is a concise account of the principal churches and palaces.

C H U R C H E S.

1. St. Pietro, the new duomo, is a noble church. Over the great altar is painted the Annunciation, by L. Caracci, and his last work ; dying by a fall from that place. On the soffeta of the sacristy is painted, by the same, the Maries and apostles weeping at the sepulchre of Christ.

2. St. Petronius, the old duomo.---Going in, on the left hand, is St. Rocco, painted by Parmegiano. At the second altar, on the left, is St. Raimond passing the sea ; his cloak serving for a sail, one end in his hand, the other under his foot ; painted by L. Caracci. The martyrdom of the innocents, by Guido. In this church is the famous meridian line drawn by Cassini.

3. CA-

3. CAPUCHINS'.---A crucifixion, by Guido.

4. ST. Michael in Bosco.---The cortile painted by the school of Caracci's and Guido. The inside of the church is very elegantly ornamented. There is a fine piece of Guercino's painting; a madonna in the clouds. A fine prospect of the city from hence.

5. ST. Agnes.---The great altar painted by Domenichino; the martyrdom of the saint. She is placed on a pile of wood; the executioner just going to stab her; not being able to make the wood take fire, as the story goes. This picture is esteemed Domenichino's master-piece.

6. CORPUS Domini.---The great altar piece painted in guazzo by Franciscani; Christ's last supper, the figures standing; Judas is walking off. Two pieces by the Caracci's; the resurrection of Christ by Hannibal, the other by Ludovico. Here they shew the body of St. Catherina Vigri, dressed in cloth of silver.

7. ST. Paul.---Over the great altar are two statues, the beheading of St. Paul; done by Algardi.

8. ST. Margaretta.---The great altar by Schimack. The marriage of St. Catherine, by Parmegiano.

9. MENDICANTI.---The third altar on the left hand by Guido. A fine piece opposite; the calling of St. Matthew, painted by L. Caracci. The great altar by Guido. Joseph asking pardon of the blessed Virgin; by Tiarini.

10. ST. John di Monti.---On the left is an altar-piece by P. Perugino; a madonna and saints. Near it is the fine altar-piece, by the hand of Raphael; that famous one of St. Cæcilia; she holds in her hands an instrument of musick: four other figures, all standing, the patron saints of Bologna; St. Paul on the right, leaning on a sword, with a scroll in his hand; St. Catherine on the left, with a cup in her hand; behind St. John, and St. Petroneus: there is something wonderfully divine in the airs of this picture.

picture. Opposite to this altar is a large piece, painted by Domenichino, called the Rosario.

11. ST. Gregory.---St. George killing the dragon. St. Margaret running away in a fright; esteemed a fine genteel figure, painted by L. Caracci.

12. MADONNA di Galliera.---A madonna in the clouds, painted by Guercino. A holy family, by Albani.

13. ST. Salvator.---The assumption of the Virgin, by H. Caracci. In the sacristy, a fine St. Sebastian, painted by Guido.

II. P A L A C E S.

THE front on the outside is generally well built, and in some must be called fine: the proportion of the rooms within very good, but brick floors, as in other parts of Italy.

THE best paintings in the principal palaces are as follow:

1. MONTI.---Abraham offering up Isaac, by Agost. Caracci. A good madonna, by Bellino. A St. Jerom, by Lud. Caracci. The crucifixion, by P. Veronese. A piece, by Guido, of two naked female figures, representing Poverty and Wealth. Three pieces, by Albani, of Venus's. Two of Salvator Rosa's; one the martyrdom of the Innocents, the other of a faint. Four heads, painted by Franciscina; and a little gallery, painted by the same hand; a delicacy in his manner of painting.

2. VENUSTI.---a noble stair-case and hall in this palace. The rape of Helen, painted by Luca Giordano. The good Samaritan, finely painted by G. Spagnoletto. A Venus standing, by Lud. Caracci; and a good portrait by the same hand. One of a lady, by Raphael.

3. ZAMBECCARI.---In the first room: the adoration of the shepherds; a good Bassan. A holy family, by P. Veronese. Bacchus and Ariadne; two

E e

charming

charming figures ; they seem to be by the hand of Guido.

SECOND room : a fine St. Francis, by Guido.

THIRD : three pieces, finely painted, by Lud. Caracci ; Abraham entertaining the three angels ; Jacob's dream ; and Moses breaking the tables.

FOURTH : a holy family, by Schedoni, who was a scholar of Correggio. A small piece of the Virgin in the clouds, with saints below ; by Albani. A head of St. Francis, by Domenichino ; fine. A holy family, by Lud. Caracci. A small one, very pretty, by Agostino Caracci.

FIFTH : two fine heads, by Giosepe del Sole ; a Magdalen's, and a madonna's. Peter's denial, by Leon. del Spada. A small piece of a Magdalen, finely painted, by Guercino. In the gallery are four pieces, by Salvator Rosa. A little sketch of the worshipping of the Magi, by P. Veronese. Homer playing on an instrument of music, by Calabrese.

SIXTH : a head of Christ, by Albert Durer. A battle piece, by Borgognone.

SEVENTH room : the rape of Lucretia, by Guido Canace.

EIGHTH : a madonna and saints, by Palma Vecchio. A small Magdalen, by Albani. A fine madonna, by Guido ; St. John is presenting a bird to the child Jesus.

NINTH : A fine Ecce Homo, by Albert Durer. A beautiful landscape, by Tempesta ; the morning.

4. ZAMPIERI.---The soffeta and chimney-piece of the first room painted by Lud. Caracci. A fine little naked boy, by Leon. Vinci. Mars coming to Venus, by Albani. St. John the Baptist preaching, by Lud. Caracci. A copy of a Titian, by the same ; the piece of money shewn to Christ.

SECOND room : a dead Christ, by Giovanni Bel-lino. The paralytic, by Guido. The assumption of the Virgin Mary, by the same. A charming piece,

piece, but small, painted upon copper by Han. Caracci, of Christ's burial. A holy family, by Andrea del Sarto. A piece, by Albani, of cupids dancing. A very fine piece of Agostino Caracci; the adulterers brought before Christ. Another, very fine, of the woman of Samaria, by Han. Caracci. A copy of Raphael's St. Cæcilia, said to be by Guido. The portrait of Lud. Caracci. A sweet madonna by him. The adoration of the Magi, by Giorgione.

THIRD: a capital piece of Guido's; St. Paul and St. Peter conferring. A fine St. Jerom, by Palma Vecchio. Judith and Holofernes, by Giulio Romano. A Magdalen, by Guido.

FOURTH: Abraham turning Hagar and Ismael out of doors, by Guercino. A copy of a Coreggio; a madonna, by Agostino Caracci. In the soffeta is painted Hercules lifting up Antæus, by Guercino.

5. MAGNIANI.---The hall is painted by the three Caracci's, with the history of establishing the Romans from Romulus and Remus. In the rooms are a fine Magdalen, by Guercino. A holy family, by Raphael; a charming piece. An Apollo in fresco, by Han. Caracci. Cupid struggling with a satyr, by Lud. Caracci. Two figures of human life, by Guido Canace*.

REMARK.---The Bolognese nobility, though they live in the city, keep their country estates in their own hands; and retail wine as they do at Florence†.

* Other travels take notice of several other palaces; particularly those of Ranuzzi, and Fantucci; which are remarkable for fine staircases. Caprara; magnificent for architecture. San Pieri, and Favi; in which are some fine paintings, and good sculpture. Bonfiglioli, an excellent painting of the flight into Egypt, by L. Caracci. Zani; the cielings painted in fresco, by Guido: and a celebrated madonna della Rosa, by Parmegiano. For other particulars see Burnet, p. 136-140.

† See p. 105.

C H A P. VIII.
F R O M
BOLOGNA TO VENICE:
CENTO, FERRARA.

CENTO.

ON the 18th of May, we left Bologna, and set out for Venice. The same night we arrived at Cento, the birth-place of Guercino *. In the churches are many of his pictures: some of the principal are,

IN the church of Madonna del Rosario, a crucifixion. A madonna; and St. Jerom. Christ and St. Thomas. St. John the Baptist in the desert; a capital piece.

IN the church Nome de Dio, is a *Noli me tangere*, and others †.

IN the church of the Capuchins, out of town, is a celebrated piece, called Guercino's study, painted by L. Caracci.

A canal goes from the town gate of Cento to Ferrara, which is eighteen miles.

* Francesco Barbieri, called Guercin del Cento from his squinting. As the ancient Romans gave surnames from something particular in the person of the man, as Cicero, Naso, Labio; so the modern Italians observe the same custom; and people are often more generally known by some such nick-name, as this of Guercino, Gobbo, Storto, than they are by the name of their family.

† Had Guercin in his life-time been paid, for such of his pictures only as he has left in Cento, but the tenth part of the money that they would now yield, were they to be sold, he might have raised a great estate. We saw about twelve churches, and some gentlemen's houses, enriched by his works. Wright, p. 107.

FERRARA.---On the 19th, we arrived at Ferrara, through a very bad road, though a rich soil.

ALL strangers are obliged to take a printed billet at the inn, specifying they are to give an account of what station of life they are in, and their country. A fine and punishment are inflicted on those who are known to give a false account of themselves*.

THIS is a large city, about seven miles round; but very thin of inhabitants. It has been fortified, and has a large ditch, with a kind of covered way before it. A branch of the Po comes up here, three miles from the main river. The streets are nobly laid out for length and breadth; they are strait, and well terminated†. In the churches here are many fine paintings, of masters who are scarce known in England, except perhaps by a few drawings; as Benvenuto da Garofalo, Scarsellino, Monio, Panetus, Bonon, Carpacio, Francia, Dorso, with several others.

BEFORE the Great Church are two statues, in the Gothic style, of the family of Este, whose memory is much esteemed by the Ferrarese ‡.

* The fine and punishment, if any one gives a false name, in case he be noble, is 100 crowns, and immediate banishment; if otherwise, fifty crowns, and to have "tre tratte di chorda," three plucks of the cord. The manner of it is thus: The arms of the offender are brought behind him, and a cord is tied to his wrists. He is so drawn up by a pulley, to the height of an ordinary house, thrice, and let down again. Some have their shoulders put out, or are otherwise much maimed in the execution of this sentence. Wright, p. 105.

† The town is very large, but extremely thin of people. It has a citadel, and something like a

fortification running round it; but so large, that it requires more forces to defend it than the pope has in his whole dominions. The streets are as beautiful as any I have seen, in their length, breadth, and regularity. Addison, p. 75. ---The pope Vitalianus erected it into a bishopric, in 658; and the emperor Frederic II. founded its university, which is now dwindled to a jesuitical college.

‡ Over against the Dome, which is a fair and large church, but not so much adorned as is usual in that country, are two equestrial copper statues: one is of Nicolas, marquis of Este; the other of duke Borso, of the same family. Wright, p. 105.

IN the church of St. Benedict is the monument of Ariosto, who was a native of this city, and died in 1533*. This famous poet is universally known for his celebrated poem called *Orlando Furioso*.

THIS duchy fell to the pope in 1597. The Old Palace, formerly inhabited by the dukes of Ferrara, is situated in the middle of the town, and surrounded by a moat: the pope's legate constantly resides here, who is always a cardinal. Here are some other palaces worth seeing, particularly that called the Diamond Palace; so called from a sort of rustic on the outside, the several stones projecting after the manner of diamonds, cut into sharp points, which gives the whole building a most superb appearance.

THE air about this town is unwholesome; the provisions excessively dear, and very bad†.

ON the 20th of May, we set out by water from Ferrara for Venice, the distance of which is reckoned ninety miles. After going three miles we changed boat, and entered into the Po‡; went forty-five miles down the stream; then passed through several canals 'till we came into the Adriatic sea, on which we had about

* The Benedictines have the finest convent in the place. They shewed us in the church Ariosto's monument. His epitaph says, he was noble both in birth and mind; and most conspicuous for prudence, counsel, and eloquence, in administering the affairs of the public, and discharging the most important embassies from the pope. Addison, p. 75.---This tomb is of red, black, and white marble, adorned with columns and statues. The bust is of white marble, crowned with laurel, and supported by a cherubim. Blainville, p. 164.---He lived 59 years, and died in 1533.

† The river Po divides the Ferrarese from the Venetian territories. Here one sees what a

difference a good and bad government makes in a country: for though the soil is the same on both sides of the river, and the Ferrarese was once one of the most beautiful spots of all Italy, as Ferrara was one of its best towns, while they had princes of their own, yet nothing can be imagined more changed than all is now. We were amazed to see so rich a soil uncultivated; and much more when we passed thro' that vast town, which, by its extent, shews what it was about an age ago; and is now so much deserted, that there are whole sides of streets without inhabitants. Burnet, p. 134.

‡ The Po is a fine river even at Turin, though within six miles of

about twenty-five miles farther to Venice, where we arrived on the 21st in the afternoon, and were obliged to give in our names, as also those of our fathers, and whether they were living or dead.

THUS we have described the principal places, and most valuable curiosities, in the papal dominions. We are now got to Venice, of which we shall also give some account.

of its source. It empties itself by several mouths into the Adriatic; and before its fall into the gulf, it receives into its channel the most considerable rivers of Piedmont, Milan, and the rest of Lombardy. This river has been made the scene of some poetical stories: Ovid has chosen it out to throw his Phaeton into it, after all the smaller rivers had been

dried up in the conflagration. The descriptions that Virgil and Ovid have given of it cannot be sufficiently admired. The Po was anciently called Eridanus; and Claudian has set off his description of this river with all the poetical stories that have been made of it. Lucan's description of the Po is very beautiful:

*Quoque magis nullum tellus se solvit in amnem
Eridanus. &c.*

lib. ii. v. 408.

Which Mr. Addison has translated in the following manner:

“ The Po, that, rushing with uncommon force,
O’ersets whole woods in its tumultuous course;
And, rising from Hesperia’s wat’ry veins,
Th’ exhausted land of all its moisture drains.”

about twelve miles landed to Venice, where we arrived on the 11th in the afternoon, and were obliged to pass the night at a small inn, and where we were very comfortable. The next day we have departed the principal place, and most valuable monument in the papal dominions. We are now got to Venice, of which we shall this

give some account. The city of Venice is situated on a lagoon, and is one of the most beautiful cities in the world. It is built on a series of islands, and is surrounded by water. The city is very ancient, and has a long history. It was founded by the Venetians, who were a powerful people. The city is very rich, and has many beautiful buildings. It is a very important city, and is one of the most famous in the world. The city is very beautiful, and is a very interesting place to visit. It is a very good place to stay, and is a very good place to see. It is a very good place to go to, and is a very good place to be. It is a very good place to live, and is a very good place to work. It is a very good place to play, and is a very good place to learn. It is a very good place to love, and is a very good place to be loved. It is a very good place to be, and is a very good place to be.

Which city is the most beautiful in the world? Venice is the most beautiful city in the world. It is a very beautiful city, and is a very interesting place to visit. It is a very good place to stay, and is a very good place to see. It is a very good place to go to, and is a very good place to be. It is a very good place to live, and is a very good place to work. It is a very good place to play, and is a very good place to learn. It is a very good place to love, and is a very good place to be loved. It is a very good place to be, and is a very good place to be.

The estimated land of all the maritime states. The estimated land of all the maritime states is very large. It is a very large land, and is a very interesting place to visit. It is a very good place to stay, and is a very good place to see. It is a very good place to go to, and is a very good place to be. It is a very good place to live, and is a very good place to work. It is a very good place to play, and is a very good place to learn. It is a very good place to love, and is a very good place to be loved. It is a very good place to be, and is a very good place to be.

B O O K V.

THE REPUBLIC OF

V E N I C E.

C H A P. I.

I. Of the REPUBLIC in general. II. The CITY of VENICE in particular: its Churches, and Palaces. Remarks.

I. **T**HOUGH this state is not so formidable at present as it was formerly, yet she is still to be regarded as one of the most considerable potentates in Italy, and most illustrious republics in Europe. In the first place, the noble city of Venice, and the islands about it, which are so populous, have so many manufactures, and still carry on so great a trade, that the revenue drawn from them by the state amounts annually to three millions of ducats. On the Terra Firma, or continent of Italy, she possesses the Trevisan, Paduan, Vicentin, Veroneze, Bergamese, the territory of Brescia, the city of Crema and its district, and the Polesin. They have also a great part of Friouli, Istria, Dalmatia, and Albania: and they still retain the islands of Corfu, Zante, Cerigo, Firmes, Cuzzola, and Cephalonia. All these countries are rich and fruitful, and the inhabitants carry on a great trade in the Levant, and other parts of Europe.

THE entire revenue of the republic is computed at about eight millions of ducats, and the annual expence does not commonly exceed half that; so that they must lay up large sums.

THEIR

THEIR land forces amount to about 24,000 men, who are chiefly foreigners, such as Swiss, Germans, and Sclavonians. in whom they put a greater confidence than in their own subjects. They are said to be able to fit out a fleet of thirty men of war, 100 gallies, and ten galeasses.

VENICE was originally a democratical state, under consuls and tribunes, who were succeeded by the doges, of whom upwards of thirty were absolute sovereigns : but, in 1177, it reverted to its democratical state, in which it continued 'till 1298 ; and from that period it has been an aristocratical government, the supreme power being lodged in the hands of a certain number of families, written in the golden book, which is the register of the Venetian nobility.

II. THE city of Venice.---This is the largest city in Lombardy, and is called the Rich. It is situated in 13 degrees of east longitude, and 45 degrees 40 minutes of north latitude, 220 miles north of Rome. It is four miles distant from the continent, and lies in the middle of the Lagunes in the Adriatic sea*.

THERE are several islands with convents and buildings upon them, that are distinct from the city. One is of great length, called the Lido, which lies so advantageously that it shelters the whole from the power of the sea. It is a pleasure, not without a mixture of surprize, to see so great a city as Venice may be truly called, as it were, floating on the sur-

* The place where it now stands was formerly a great marsh, and dry in several places, where the Po, Adige, Brenta, Piava, and other rivers, discharge themselves : but the sea breaking through that reach of land, which extended thirty-five miles south and north, opened for itself a passage through six different channels, and covering all the low ground made what is now called the Lagunes, extending about six miles, leaving a great number of little islands there, not much higher than the surface of the water. Blainville, ii. 43.



The FAMOUS BRIDGE of RIALTO.

face of the sea ; to see chimneys and towers, where you would expect nothing but ship masts †.

IN the principal canal are stuck poles on each side from the sea, to direct the vessels through the several windings : and in case of an enemy's approach, they are easily taken up ; the shoals on each side are covered with water, so that they must run upon them inevitably without some such direction. The grand canal, which may not improperly be called the grand street, runs serpentine through the city. Many noble buildings are on each side of it : but wanting a beauty which the towns in Holland have, a quay or space between the houses and the canals, this makes it look like a town overflowed, the water coming close to the sides of the foundations of the buildings.

RIALTO.---The Rialto, the famous bridge of a single arch, is built over this canal, and is esteemed the finest of the kind in the universe. It is built of white marble : the arch ninety-five feet long, and twenty-four high ; its compass is the third part of a circle. There are two rows of shops and small houses upon it, covered with lead. It is founded on 10,000 piles of wood, is said to have cost 300,000 crowns, and was built in 1591. Along both sides of it runs a large marble balustrade, between which and the back of the shops are steps and a broad way to pass ; so that, in fact, there may be said to be three different passages to go over the bridge. On the highest part of the bridge there are two openings

† Venice has several particulars which are not to be found in other cities, and is therefore very entertaining to a traveller. It looks at a distance like a great town half floated by a deluge. There are canals every where crossing it, so that one may go to most houses either by land or water. This is a very great convenience to the inhabitants ; for a gondola with two oars at Venice is as magnificent as a coach and six horses, with a large equipage, in any other country. Addison, p. 59.

on the right and left, each in form of a portico, and both overlooking the great canal, which forms an agreeable vисто*.

THEY reckon near 500 other bridges over the several smaller canals, which branch from the great ones. Most of them are very narrow and winding, with short turnings as the corner of a street, which the gondoliers are very dexterous in turning, though their gondolas are of a very long make. As there can be no other equipage made use of here, their number is very great, they say near 5000. They are all colored black, as is likewise the awning or covering, like our barges upon the Thames. They have an iron head of the height of the awning : at the rising of the water they know by it whether they can pass through the bridges, which are low ; and it serves well to cleave the way through a number of boats in passing. The length of one of these gondolas is thirty-three feet, their breadth five feet, and depth twenty inches within. They row in them standing, and their attitude is pretty ; they do not row one way and look another, but facing as they go. The expence of one of these gondolas with two men, for they have scullers, is eight liras, or four shillings English, per day : they are very handsomely furnished with soft cushions, curtains, and glass doors ; so that it is pleasant sitting in them.

BESIDES these kind of canal streets, here are others on shore ; but so narrow, they are like our courts and alleys in London ; and are full of shops on each side. The stones of the pavement and the bridges, which are most of them without battlements, are of a slippery kind, and are one of the P's in the proverb

* This bridge has its name from the quarter of the city where it is built, and which is the oldest in Venice, it being a large island on the other side of the bridge, where the first foundations of this city were laid.

to beware of at Venice; which is *Pietra dura* or *biancha*, *Putana*, *Preta*,* and *Pantalone*†. The last means the poor noblemen, who scruple not to beg of strangers, and will send to know when they shall wait on them. But we were informed, that these are such as are not thought worthy by the government of being provided for; and if they are known to act in this manner, they are taken to task for it. The manner of the *Preta* is, a friar comes to present a little basket of fruit, and expects, in return, something for the convent. As to the *Putana*, you go to them, which *P* needs no farther explanation.

THEY have a small tide here, which generally rises no more than about four inches. When a high one flows, it is of bad consequence, because, as the houses are standing in the water, it then enters the lower parts of them, falls into their drains, and spoils their artificial springs; for they have no other than rain-water that is fresh. Great care is taken to receive it at the tops of the houses, and then to purify it; as thus: In the court-yard, there is the drain, where all the rain-water falling from the house and other parts runs into; first a bed of sand receives it; then it passes through one of chalk; and in the court is sunk a well, at the bottom of which is placed a filtering stone, where last of all it passes through, and is then taken up clear for use: it is very pleasant, and drinks soft like milk.

THE circuit of the city is about six miles; and the number of its inhabitants about 250,000; though some make them more, and others less, from 400,000 to 160,000. It is divided into six wards, which they call *Sestieri*, and whose names are, *S. Marco*, *S. Pietro di Castello*, *S. Paolo*, *Di Canal Regio*, *Della Croce*, and *Dorsoduro*. It contains seventy-two pa-

† That is, white stones, whores, priests, and pantalons.

ishes, about forty convents of men, and thirty-five of women, besides many chapels, and a great number of confraternities, which they call schools*. There are about 4000 Jews, who have seven synagogues, and live at the farther end of the city in three ghetti or streets, which are shut up, each with two gates.

THE government consists of a doge, whose office is for life: next the Council of Ten, where the principal power is lodged; but that is changed every six months: a senate of 200: the Grand Council, which consists of all the noblemen above the age of twenty-five, whose number generally is near 2000. When they assemble, it is seldom for any other purpose than to give away governments and other places in the state, and which is done by ballotting. The doge and other principal men are present: in the front of them are forms, where sit a number of charity boys. When the ballotting begins, they run about to the several noblemen with a bag of beans in one hand, and a machine with two holes in it in the other. The nobles take a bean out, and drop it into one of these holes. Then the boys return with them to the tribunal of the doge, before which stand two basons, and near them a man, who takes the machine from the boys, unscrews the handles, and pours them into one or the other, according to the hole they are dropt in. The noblemen's dreis are black gowns, with full-bottom whigs, some of which appeared very ancient. The doge, with those seated with him, are in red: he also wears a red cap, with another under it like an old woman's, worn, they say, in commemoration of one that had formerly discovered a plot

* It is said, there are eighteen chapels, and eighteen hospitals; 300 palaces, 124 markets of all sorts, 160 public fountains, twenty-seven public clocks, 114 towers with bells, fifty-six courts of justice, 165 statues of marble, and twenty-three of brass, with ten horses, and ten gates, of the same metal.

against the government. When the doge himself is not at one of these assemblies, a nobleman puts on the cap to represent him ; but there is so little power in it, that one may say it fits any of them. He puts in his bean with the rest.

THE pride of the nobility here is so very great, that they think themselves superior to any of that rank in other nations ; yet so moderated by their wisdom, they will not equal themselves to kings, but take the medium rank of electoral princes ; and thro' their policy they are not to converse with foreign ministers residing with them : so the minister must form his acquaintance among the citadino's or citizens, if he chuses to enter into Venetian society.

THE wives of the nobility and citizens, when they appear in public, are obliged to wear black ; and no others are allowed to wear it.

PUBLIC Buildings.---St. Mark's place or square is a magnificent ornament to the city, and is one of the finest squares in Europe *. It is encompassed with magnificent buildings, and divided into the lesser and greater squares. On each side of the large square are what they call the procuraties, like our inns of court, inhabited by lawyers ; and underneath are piazzas supported by marble pillars, where are coffee-houses and taverns. At one end stands the church of St. Mark, adjoining to which is the piazzetta or lesser square, having on one side the ducal palace, and the new procuraties on the other. Here is a place called the Broglio, where no person presumes to walk at a certain time but the noblemen. The sea washes the quay of this square, which is built of large hewn stones, with several stairs, where the gondolas land very conveniently. At the end of it are erected two

* About 500 feet long, and 130 broad.

lofty pillars † of granite, or speckled marble; on one of which is the Lion of St. Mark, as the arms of Venice; and on the other is the statue of S. Theodore ‡, its ancient patron, trampling a dragon under his feet.

BEFORE the palace are placed three large flag-staffs, to hoist the Venetian standard on public days. This whole square is most beautifully paved, and great numbers of people are generally walking here.

AT one corner, near the church, is the Campanile or Tower of St. Mark, which is built part of brick and part of marble, 340 feet * in height, and of a proportionate thickness. On the top is the statue of an angel gilt, which moves with the wind like a weather-cock. There is an easy ascent to the top by a gradual flight of steps, and in the middle is a vacant space, like that in going up St. Paul's. From the top is the most charming prospect that imagination can form; a fine view of the whole city, all the canals and the sea, with the little adjacent islands; and, on a clear day, you may plainly discern the continent, which completes this beautiful scene.

THE arsenal is about three miles round, which they boast of prodigiously. Their armory is not to be admired for its brightness and disposition; but they say they have arms for 20,000 men, besides furnishing their fleet. However, as they are a close and wise people, they never expose a proof of what they

† Some say these columns were originally brought from Egypt to Constantinople, and removed from thence to Venice in the time of the doge Sebastiano Zani. They were erected by Niccolo Baratier, who desired no other recompence, than that any person might have liberty to play at any game between the two pillars; all gaming being at that time prohibited. The senate granted his request; but

ordered that the common executions of criminals should be performed in the same place.

‡ He was the ancient patron of Venice; but was forced to give way to St. Mark, upon the arrival of his body there.

* It is said that the foundation of it is half as much under ground as the height is above, which is computed to be 150 feet.

can do to strangers who come to see their arsenal. Here are a great number of brass cannon, of a short size, with large bores, from seven to fourteen inches in diameter*.

IN the dock stands the famous Bucentaur, a noble and beautiful galley, carved and gilt all over. It is rowed with forty two oars, and six men to each oar. Near the whole length of the deck is covered like a barge: it is partitioned in the middle, making two galleries, with seats on each side. At the stern is the doge's seat, where he places himself when he goes out to wed the Adriatic sea, which is on Ascension-day, by the ceremony of dropping a ring into it†.

THE Murano is an island, where all the glass-houses are: they are not so large and grand as ours. Briatie's glass-house, which is in the city, is the place to see the different kinds of work in this manufacture. We there saw some large and beautiful lustres: one was near six feet in height, and was designed for the court of Madrid.

C H U R C H E S.

I. ST. MARK.---This is built in the Gothic and Greek style intermixed. It has one large cupola, and four small ones round it. Over the entrance stand four brazen horses, said to be of the hand of Lyfippus: they stood once on a triumphal arch of Nero's at Rome‡.

F f

THIS

* Those who shew it to strangers affirm, that it contains 800 pieces of cannon, with arms for 100,000 foot, and complete equipages for 10,000 horse. It also comprehends the magazines for their navy, which is now no ways formidable.

† The Bucentaure is a large galeasse: it had at first the figure of a centaur in the stern, and the particle Bu then signified Great.

‡ St. Mark's church hath nothing to recommend it but its great antiquity, and the vast riches of the building. It is dark and low; but the pavement is so rich a mosaic, and the whole roof is also mosaic; the outside and inside are of such excellent marble, the frontispiece is adorned with so many pillars of porphyry and jasper; and, above all, with the four horses of Corinthian brass that

Tiridates

THIS church is built in the form of the Greek cross, of marble and other rich materials, which much exceed the workmanship. There is a great deal of ancient mosaic : and they tell of a great number of relicks deposited in this church.

2. St. Giorgio Maggiore.---Here are a number of fine paintings. Two pieces, by Tintoret, near the great altar. An altar piece, by Titian : on one of the pillars of this altar they shew, among the veins of the marble, a representation of the figure of Christ extended on the cross. St. Stephen stoned; a fine piece, by Tintoret. The martyrdom of St. Lucia, by one of the younger Bassans. Opposite is the nativity of Christ, by old Bassan. In the sacristy is the circumcision, by Palma Vecchio. In a lower chapel is a fine pieta, by Tintoret. In one near the cortile is an ancient piece, but good, painted by Rochus Marchoni; the subject of the adulteress before Christ. Several ancient portraits, among which is that of our venerable Bede. In the refectory is a noble, large, and beautiful piece, taking up one end of the hall : it is the marriage of Cana, painted by Paul Veronese; a most charming picture : in one part of it is represented a band of musick ; the musicians are the portraits of the famous masters of the Venetian school ; Paul himself, Titian, Tintoret, Bassan Vecchio, and Palma Vecchio, his brother, is represented in the governor of the feast. This church and the cortile was built by Palladio.

3. St. Maria della Salute.---Several paintings in this church, by Luca Jordano. In the sacristy is a celebrated piece of Tintoret's ; the marriage of

Tiridates brought to Tiberius, which were carried afterwards to Constantinople, and were brought from thence to Venice, and in which the gilding is still very bright ; that, when all this is considered, one doth no where see so

much cost together. Burnet, p. 107.

---Over the middle gate stand the four famous antique horses of brass gilt. They are of a fine design, and great spirit in the execution. Wright, 52.

Cana.

Cana. The cieling is painted in compartments, by Titian: David and Goliah, Abraham's offering of Isaac, and Cain slaying of Abel; these are esteemed capital works; also the coming of the Holy Ghost, and St. Mark sitting, by the same. In the sculoa below stairs are some of the best works of Tintoret, particularly the history of Adam and Eve.

4. LA Charita.---A fine piece here, by Leander Bassan, the resurrection of Lazarus: the coloring is very rich.

5. LA Redemtore.---Built by Palladio: it is so fine a piece of architecture, that 'tis thought to be the most beautifully built temple in the world. In the sacristy is a piece by Bellino; a madonna with the infant Jesus asleep, and two little angels with musical instruments. A Christ, painted by Paris Boldone. At the head of the back stairs is a piece said to be of Tintoret: it is a concert of music by little boys; such variety of little faces, so beautiful and natural, that we never saw any thing more pleasing.

6. ST. Marcellino.---In the sacristy is a famous piece of Titian; Tobias with the angel. The great altar-piece by Tintoret.

7. TUTTI-SANTI.---The resurrection of Christ, by Palma: the portals of the organ by P. Veronese; and the great-altar by him.

8. ST. Giorgio and Paulo.---Over the door of the sacristy are the busts of Titian and the two Palma's. A famous piece here by Titian, of St. Peter the martyr.

9. ST. Sebastian.---Paul Veronese was buried in this church; and on the right, going into the church, is his tomb-stone: on the wall stands his boot; and most of the paintings here are by him; particularly S. John baptizing Christ; and Christ upon the cross; with others in fresco, by the same hand: and St. Nicholas, by Titian.

10. ST. Maria Maggiore.---In this is the famous original piece of Noah and his family, with two of

every kind, entering the ark, by Giacomo Bassan : the picture is small, but highly esteemed. The Virgin Mary crowned by Christ, with the four evangelists, by Palma. The assumption of the Virgin, at the great altar, by P. Veronese : on the sides, the annunciation, by Palma. Three large pieces by Tintoret. On the right hand, in the chapel, is John the Baptist, by Titian : and a St. Sebastian, by Giorgione.

11. ST. CATHERINE.---A convent of nuns. At the great altar is the marriage of that saint, beautifully painted by P. Veronese.

12.---CARMELITE Scalzi.---This is a very elegant and rich church : the front is of polished marble. Within is the circumcision, by Tintoret : and two pieces by A. Schiavone.

13. JESUITS.---This is the most ordinary church we ever saw of that order in any city : the ornaments within are poor ; except an excellent piece, by Titian, of the martyrdom of St. Laurence.

It would be tedious to mention the most capital pictures in the other churches : but we must observe, that there are in this city four particular hospitals for Female foundlings, who are brought up to play on all kinds of instruments, and those which have good voices to sing. Three of them are called the Mendicante, Incurabile, and Pieta ; which have some days in the week to give concerts at their churches, where the music is very fine.

IN the schools of St. Mark and La Charita are several good paintings : in the last is the famous picture of the country woman, with the basket of eggs ; extremely natural.

P A L A C E S.

1. ST. MARK.---The architecture and materials of this palace are the same as the church ; and the pillars supporting the portico appear as if they were half-way sunk into the ground. At the entrance, in the

walls, are the *mouths of intelligence*; which are holes to receive letters. When any person has a discovery to make to the government, he puts in there his information, from whence the affair is examined without exposing the informer. The entering within the palace is exceedingly offensive to the sight and smell; for the people leave here great tokens of their liberty. The several courts of justice and council-chambers are contained in the palace, and apartments allotted for the doge. They are all filled with the paintings of Titian, Tintoret, and Paul Veronese. In the first room we saw, the four sides were painted by Tintoret: the subjects, Vulcan and the Cyclops; Mercury, with the three Graces; Pallas compelling Mars to make peace; Bacchus and Ariadne, the latter crowned by Venus. The cieling of another room, near hand, painted by Tintoret in his best manner: a compartment on the right painted by Titian. In the chamber of the Pregadi, over the tribunal, is a dead Christ, with saints: over the entrance is Christ and the Virgin Mary, with St. Mark in the clouds; below is a doge kneeling among saints: the cieling of all this painted by Tintoret. In the anti-chamber to the college are two large compartments; one of Europa, by Paul Veronese. In the chamber of the council of Ten, the cieling is beautifully painted by P. Veronese; in the center is Jupiter casting down his thunder-bolts: in another part, Juno pouring down crowns; an old man sitting with his hand under his chin; and by him a sweet woman, with her hands on her bosom; and others, fine. In the Sala Scrutini is a large battle-piece, with a flight of arrows represented, by Tintoret. Round the door are some emblematical figures, delicately painted by Del Lazarini. In a little chamber of the Pregadi are six very small compartments on the cieling, painted in chiaro oscuro by P. Veronese, esteemed very fine. In the grand council chamber, over the tribunal, is

a large piece, the representation of paradise : it is finely painted by Tintoret, and is famous for the innumerable fight of figures in it. The cieling is painted by P. Veronese, most charmingly. This room is full of painting, and so large it is a perfect study. From the palace is a gallery, which leads over a canal to the common prison : the building is small ; but the architecture is exceedingly pretty : the lower part is of rustic work, with a portico above it of the Doric order.

IN the Public Library, which they call the Procuraties, opposite the palace, there is a small collection of antique busts and statues ; yet few of them good. A bust of Julius Cæsar, bald : a very fine one of Adrian, in alabaster : one of Augustus, with a civic crown. The eagle flying away with Gany-mede.

THERE are plates published of these antiquities, which are to be had at Signeur Lanetti's, a dealer, who has a fine collection of pictures and drawings ; some of his own from wooden plates ; cameos, and intaglios. There is a fine piece painted by J. Bened. Castiglione ; the Israelites in the wilderness ; the castle finely represented.

2. SEGREDÀ.---Here was a fine collection of paintings, drawings, and antiques, which were sold ; the virtuoso being dead. In the gallery, two large pieces of Salvator Rosa ; one Diogenes observing the boys drinking ; the other a man contemplating the destruction of time, skeletons and other wrecks of it lying by him. A fine Vandyke. Two beautiful madonnas, seemingly of the hand of Leon. Vinci. Thirteen original heads, that he designed for the famous piece of the last supper which is in Milan : here were twelve pieces, and two of them had double heads. The woman of Samaria, by Guercino. A small madonna, by Coreggio. A room hung with beautiful tapestry, from a design of Raphael, of
little

little boys playing among the grape vines. A room filled with battle pieces, by Borgognone, four large ones, and three small, all very fine. A room of antiquities: a Roman shield finely embossed; the subject, the bringing Pompey's head to Julius Cæsar, who turns his face from the sight of it.

3. BARBARIGO del Terazzo.---A room of portraits, painted by Titian and Tintoret. In another room several heads, by Giorgione. A copy of Titian's bacchanal, with the naked Venus asleep in the foreground; done by Podone. In a room, wholly painted by Titian, are a satyr and a woman struggling. The angel with Tobias; a little boy. Christ carrying his cross. Venus with the looking-glass, held by a cupid; another putting a chaplet of flowers on her head: her right arm stiff and clumsy. An Ecce Homo. Venus and Adonis. A madonna. A Magdalene weeping, the only original it is said: the king of France offered 40,000 crowns for it. A head of Christ.

4. PISANI Moretto.---In this palace is a beautiful painted piece, by Paul Veronese; the family of Darius before Alexander the Great.

REMARKS.---It would be endless to describe the great number of palaces in this city*; but we may in general observe that, as for the architecture, those built by Palladio, and other celebrated architects, are of a manner quite different either from the Roman or the Florentine, both in the ornament of the front, and in the disposition of the apartments within. The windows are frequently four squares in height, arched at the top, and reaching quite to the floor; with balconies before them, into which they pass

* The particular palaces, churches, and pictures of Venice, are enumerated in several little books that may be bought on the place, and have been faithfully transcribed by many voyage writers. Addison, p. 61.

through the lower part of the window, all the parts of which are made to open from bottom to top, for letting in air in the hot weather. The middle of the front is almost all window for enlightening a long portico or gallery, that passes through the house in every story; and out of this gallery you go into the apartments on each hand. The best apartments are for the most part up two pair of stairs: they have sometimes a story of high apartments, and another of what they call mezzanine, which are low ones, alternate; the former for state, the latter for the use of the family. The floors are commonly red plaister; to which they give a gloss with oil, that makes them slippery to walk upon: but, instead of red, some are of a whitish color, not unlike marble, and with bits of red marble united with the plaister along the surface, which looks exceedingly well. The ground-floor is usually a waste sort of a place, for some sort of wares*, or for some lumbering utensils. Indeed, sometimes you see the first entrance handsomely decorated with statues; or arms and trophies, where the master of the house has been a military man; and in some few, with inscriptions, and curiosities of that kind. The paintings on the outside of the houses† are much damaged; which is not to be wondered at, as some of them have stood all the vicissitudes of weather for more than 200 years; besides the vapors always rising from the salt water, and resting upon them.

IN the time of the carnival the masks assemble in the square of St. Mark, where several thousands of persons meet, dressed in the most fantastical man-

* Though the nobility are not to merchandize professedly, yet they often join with the merchants in traffic.

† There are several houses painted by P. Veronese, Tintoret, the Palma's, Perdonone, and other celebrated Venetian masters; with a little of whose works we are so glad to adorn the inside of our palaces.

ner. But, as we have already given an account of the carnival at Florence *, it is unnecessary to describe this at Venice, it being almost of the same nature; with this difference, that the latter exceeds any thing of the kind in magnificence, and the infinite variety of diversions.

THE ceremony of the doge marrying the Adriatic is very pompous, and has been described by many travellers: but having one day seen the doge go in procession to St. Mark's church, we shall insert a short account of that ceremony. Six trumpeters marched first, with banners to their trumpets. Then came six other persons, carrying the large banners or standards of the republic: after them was carried a fine velvet chair, whereon was placed a cushion of gold brocade. His serene highness followed, dressed in a long robe of gold brocade, lined and edged with ermine: on one side of him was the pope's nuncio, and on the other the emperor's ambassador. Then came all the senators in their robes of red damask; and lastly the nobility in † black. All the clergy of St. Mark's attended at the door to receive the doge; and as soon as he entered the church they began to perfume him with incense: one held a silver vessel gilt, filled with holy water, in which he just dipped his finger; and the rest did the same. They then all walked up to the middle of the church, where the doge, nuncio, and ambassador, kneeled on cushions, and repeated a short prayer. He was afterwards conducted to a throne, where he stood 'till the

* See p. 102.

† The robe of the nobles is of black cloth, or bays: it is, or should be, the manufacture of Padua; and is not much unlike our lawyers' gown. In the winter they have one faced with fur, and bound with a girdle of the same about their waist. They have no hat, but a woollen cap in the shape of a deep-crown of a hat; but they very rarely wear it, otherwise than under their arm; for they wear large full-bottomed perukes. Wright, p. 92.

senators walked by him, and made their reverence; after which he seated himself, and all the others placed themselves on benches. In a short time the doge arose, and approached the altar, where the nuncio began high mass, at the finishing of which the whole procession returned in the same order as they came. Being arrived at the bottom of the great open staircase of the palace, they all stopped, when the doge ascended, seated himself on a gold brocade stool, saluted those of the procession, and retired to his apartments.

THE Venetians, for the dignity of their government, would represent their doge as a king; but, for the freedom of it, as a king without power; and so indeed he is, for he cannot do so much of himself as an English justice of peace: all there is the act of the council; and even by the word Principe the whole aristocracy is understood. The doge has not the liberty of the meanest subject, for he is not to stir out of the city without leave: therefore he is said to be, “a king in his robe, a senator in the assembly, and a prisoner in the city.”

WITH regard to the manner and genius of the Venetians, we may in general observe, that they are born with a wonderful sagacity to politics, and management of public affairs, which have been the principal means of rendering their republic a great and flourishing state. Most of them have a fine air, and a well proportioned shape, which their long robes set off to great advantage; and their complexion is rather fair than dark. They are magnificent enough in their furniture, and sometimes in their actions. They are religious observers of all their ancient customs, for which their laws are so well calculated, that no man is exempted from their penalties.

BUT the political maxims they pursue are such as the other nations of Europe would think a disgrace to put in practice. All considerations, however

ever sacred and important, they think ought to give way to the *safety of the government*. This maxim leads them to that refined piece of policy of bringing up their young nobility in idleness and luxury; of countenancing all manner of excess, and the most profound ignorance in the churches and convents; of cherishing the spirit of faction among the people, and that of dissensions among the nobility upon the Terra Firma; and of treating with disdain those strangers of merit who are in their pay*.

THE inquisition here is no more than a faint shadow of what it is elsewhere; nor are those who profess a religion different from that of the Roman Catholic, within its jurisdiction.

THERE is no place in the world where greater liberty is allowed, provided you refrain from speaking any thing against the government. Many spies are employed to find out those that do, who are severely punished when discovered, and often with death, though the crime is ever so trifling, if it borders on the least disrespect against the state†.

THE women in general are very handsome; though their beauty cannot well be discovered when they are abroad; for their dress hinders much of their shape and faces from being seen, which are almost hid with a black scarf that they wear over their shoulders: and the rest of their apparel is also usually black‡.

* All these are represented as the refined parts of the Venetian wisdom. Addison, p. 63.

† Though the excessive caution and jealousy of the governors here be such, that people are sometimes taken up on slight information, and sometimes perhaps when they know not wherein they have offended; yet these cases do not often happen: and generally speaking, let their politics and amours alone, and a man may live at

Venice quiet and secure enough. Wright, p. 100.

‡ The Italian women in general, and the Venetian in particular, set their hair with a very agreeable and well-fancied variety; which they seem the more induced to by reason of their going so much bare-headed, and so having greater opportunity of displaying their skill in that particular. Ibid.

THE courtezans here are the most insinuating, and have the most alluring arts of any in all Italy.

THE Venetian nobility speak good Italian, though not quite pure from some improprieties of expression peculiar to the country; but the language of the burghers and the lower people is entirely corrupted.

THOUGH we meet with the Veneti in the old poets, the city of Venice is too modern to find a place among them: but Sannazius made the following famous epigram upon it:

EPIGRAMMA SANNAZARII.

Viderat Hadriacis Venetam Neptunus in undis
Stare urbem, et toti ponere jura mari.
Nunc mihi Tarpeias quantumvis, Jupiter, arces
Obijce et illa tui moenia Martis, ait.
Si pelago Tibrim præfers, urbem aspice utramque,
Illam homines dices, hanc posuisse deos.

THUS translated, for this work, by Mr. Christopher Smart:

When in the Adriatic Neptune saw
Fair Venice stand, and give all ocean law;
Now Jove, he cried, the tow'rs of Mars compare,
And Rome's eternal bulwarks, if you dare:
If Tiber beats the main, declare the odds,
Whose the mean craft of man, and which the plan of gods*.

THE poet was nobly rewarded by the state for this beautiful epigram†; and he also has celebrated this city in two other places of his poems:

--- Quis Venetæ miracula proferat urbis, &c.

Lib. iii. Eleg. i.

Nec tu semper eris, &c.

Lib. ii. Eleg. i.

OF which Mr. Addison has made the following translation:

* Another:

Neptune saw Venice on the Adria stand
Firm as a rock, and all the sea command.
If thou Tarpeian tow'rs, great Jove, said he,
Prefer to these, and Tiber to the sea;
Compare the cities, view 'em both, and then
Own this was built by god, and that by men!

† Sannazo had given him by St. Mark 100 zechins for every one of these verses, which amount to about 300l. Howel's letters, p. 66.

Venetia stands with endless beauties crown'd,
 And as a world within herself is found.
 Hail, queen of Italy! for years to come
 The mighty rival of immortal Rome!
 Nations and seas are in thy states enroll'd,
 And kings among thy citizens are told.
 Ausonia's brightest ornament! by thee
 She sits a sovereign, unenslaved and free.
 By thee, the rude barbarian chas'd away,
 The rising sun cheers with a purer ray
 Our western world, and doubly gilds the day. }

Thou too shalt fall by time or barb'rous foes,
 Whose circling walls the seven fam'd hills inclose:
 And thou, whose rival tow'rs invade the skies,
 And, from amidst the waves, with equal glory rise.

Addison, p. 71.

C H A P. II.

F R O M

V E N I C E T O M A N T U A.

PADUA, VICENZA, VERONA.

ON the 1st of June, we set out from Venice for Padua, up the river Brent: the distance is twenty-five miles. There are several noble palaces upon the banks of the Brent; particularly that of Foscarini, built by Palladio; that of Tron, near the Dolo; that of Pisani, at Stra, a most elegant building; near it is that of Foscarini, built by Scamozzi; and, at the bridge there, Valleri, a beautiful little place, painted by the school of Paul Veronese*.

* Mr. Addison says, "From Padua he went down the river Brent in the ordinary ferry; which brought him in a days time to Venice." P. 56.---The passage down the Brenta is very pleasant, being enlivened on each side with pretty villages, and with palaces, many of them built by Palladio, which are villa's to the noble Venetians. Wright, p. 43.---From Fusino, at the entrance of the Lagune, is five miles to Venice.

PADUA.

PADUA.---In the evening we arrived at Padua. This city † is situated in a fine plain, on the rivers Brent and Bacchiglione. It is fortified with a strong wall, a tower, and bastions. The university ‡, once famous, was built by Palladio: the school of St. Anthony was painted by Titian. In the church of that saint, which is the duomo, are several good monuments; one of cardinal Bembo. Round that of the famous St. Anthony, the patron saint, are some reliefs in marble, of his miracles; by Sansovina and others: but they are not easily seen for the crowd of votaries generally kneeling round the shrine of the saint. Between the church and the sacristy hangs the picture of St. Anthony preaching to the fishes: the painter has drawn them holding their heads a good way out of the water, to denote their attention. The church of St. Justina was designed by Palladio, and is esteemed one of the finest works in Italy: the martyrdom of the saint hangs over the altar, and was done by Paul Veronese. What they shew for the ashes of Antenor and Livy is disregarded by the best of their own antiquaries.

THERE was an opera, at which we were present; and the principal singer was Montecelli. The theatre was elegant, with beautiful scenes: there are four

† It is the capital of the province of Padua, in the territory of Venice, situated in east longitude 12 degrees 15 minutes, and 45 degrees 30 minutes latitude. This is the see of a bishop, suffragan of Aquileia; and the seat of a podesta, or governor, appointed by the republic. The town is almost of a circular form, and about eight miles in circumference; but the houses are not above 5000; and the number of inhabitants are about 45,000. It has seven gates, fifteen bridges, five squares or market-places, and

several palaces. The streets are narrow, and the buildings lofty, which render the lower rooms very dark; and most of the streets have piazzas.

‡ It was founded by Charlemagne: it is a neat square building, with rows of cloisters above and below. Formerly it was greatly celebrated, especially for the study of physic, which made Padua be called the Learned. At present, there are ten colleges in the several parts of the city belonging to this university.

rows of boxes, besides the pidgeon-holes, and fifteen in each: lattices were before most of them, put up as soon as the company came in. As they generally go every night, they are not always disposed to look at the actors; they chuse to amuse themselves without being seen.

VICENZA.---On the 3d of June we came to Vicenza; a small town, but very populous; the manufacture for silk being very considerable here. The town-house was built by Palladio; and here is a beautiful piece of architecture by the same, a theatre built after the antique manner †. Near this town is a famous country seat belonging to the marquis of Caprea, built by Palladio.

VERONA.---On the 4th, we arrived at Verona †; a handsome large town; where are several good paintings in the churches. Some antique ruins. Two triumphal arches: one is said to be to Titus Flavius, the other to Gallienus; not worth much notice.---But here is an amphitheatre, which they have taken a great deal of care to keep up, the seats within being quite intire. It was built in the time of Augustus; and is of an oval form, in the rustic stile. The longest diameter of the whole is 450 feet, of the arena only 229: the shortest 360, of the arena 118. The number of seats, one above another, are forty-five, having sufficient room for 22,184 persons, allowing a foot and a half for each. There are two principal entrances, and sixty-four private ones.

At the palace of count Bevilaque is a little neat library and gallery; with some antique busts and statues; as also some paintings. A fine picture of P. Veronese; a Venus beholding herself in a glass

† This city belongs to the state of Venice, and is about forty miles from Verona.

† This is the capital of the Veronese, subject to Venice, in E. lon. 11, 15; lat. 45, 20: and an episcopal see.

held by a Cupid ; her head turned over her shoulder : below are two doves billing. The *ritratto* of a lady ; her hand upon a little boy ; by the same. Another called Venus and Cupid ; finely painted, but the expression difficult to be understood. A small sketch of the great picture of paradise at Venice, by Tintoret himself. A *ritratto* of an old lady, by Titian : and several others.

IN the church of the Misericordia Hospital, the great altar finely painted by Alexander Turque ; a dead Christ held up by Nicodemus ; the Virgin Mary weeping.

IN the Great Church, the assumption of the Virgin Mary, by Titian.

IN the church of St. George, two fine pieces by P. Veronese : one at the great altar, of St. George brought before the statue of Apollo to worship it ; the Virgin and saints in the clouds : the other, St. Barnes blessing the sick.

C H A P. III.

MANTUA, PARMA, REGGIO, MODENA.

I. MANTUA.

AFTER crossing the little river Teyone, we arrived at Mantua, on the 6th of June. This town belongs to the empress, queen of Hungary, and is situated in the middle of a lake, on the river Mincio, in E. long. 11, 15 ; lat. 45, 20 †. It has eight gates, three suburbs, eighteen parish churches, and forty convents : the streets are spacious and hand-

† Its situation renders the air unwholesome, especially in summer, because of the stagnating water ; but it gives the town a natural strength superior to most cities in Europe.

some :

some : and the inhabitants are about 50,000. It is strongly fortified, and the walls are four or five miles in circumference. There are three communications, by long causeways, out of the town to the country ; one towards Cremona, and another to Verona : this last is well flanked by a large fort.

CHURCHES.---The architecture of the Great Church is by Julio Romano, and very beautiful. Here is also a picture by him, representing our Savior when he called James and John to the apostleship : and another picture of St. Anthony, by Paul Veronese.

IN the church of St. Andrew is a crucifixion ; finely done, by Julio Romano. And in the church of St. Catharine are some paintings by the same great painter, who lies buried in the church of St. Barnabas.

PALACES.---The Ducal Palace is large, but not regular, and seems going to ruin, having had no prince or sovereign to inhabit it, since this city fell to the house of Austria, upon the death of the last duke of the house of Gonzaga in 1708, without issue.

THE palace of Te, near one of the gates on the south side, is famous for some fresco paintings by Julio Romano. Two chambers on the left, very pretty. On the right, a square room arched, and painted with the fall of the giants : this room is a double cross whispering place, where you hear from opposite corners, but cannot from the sides.

THE palace Favorita without the town is much admired for its architecture : and the palace of Monmirolo, about four miles north of the city, is a charming place, and delightfully situated.

NEAR the palace del Te is an island of that name, where it is said Virgil, the Mantuan swan, was born ; and the island is also called Virgiliana.

THE Jews have a pretty synagogue in this city, where they live cleaner and more comfortable than we have observed them in other places.

MANTUA, and the territory belonging to it, which is fifty miles long and forty broad, is governed by a council of two presidents, two vice-presidents, and four nobles, under the governor of the countries in Lombardy, subject to the house of Austria, who resides at Milan, which is one of the largest and finest cities of Europe, being about ten miles in circumference, and containing 300,000 inhabitants, with 260 churches and sixty-six convents; for which reason it has obtained the name of Milan the Great.

THE duchy of Mantua abounds in corn, fruit, flax, silk, and cattle. The city has a good trade, and is particularly famous for its silk manufacture. The revenue of the whole is about 75,000*l.* sterling a year.

II. P A R M A.

ON the 7th of June, we set out from Mantua on our way to Parma. About eight miles from the former we crossed the Po on a flying bridge; and, on the 8th, arrived at the city of Parma. Just at the entrance of this city stands a triumphal arch, which was erected for the present Don Carlos * king of Naples, when he was in this country.

THE city of Parma is the capital of that duchy, and the see of a bishop suffragan of Bologna, pleasantly situated on a river of the same name, in 11 degrees of east longitude, and 44 degrees 45 minutes of north latitude. The river divides it into two parts, which have a communication with each other by three bridges. It is a handsome town, and about four miles round. The streets are wide and straight; and the buildings regular, but low; though there are several fine palaces among them. It is fortified with a citadel, which is built after the model of that

* Now king of Spain,

at Antwerp. The garrison can be but small; for it seems Don Philip at present keeps only one regiment of about seven or eight hundred men in the whole regiment. The annual revenue of it is reckoned to be 80,000*l.* sterling. The silk trade is very considerable in all these parts of Italy.

CHURCHES.—The Duomo, or great church, is a magnificent building, surrounded on the outside by several ranges of pillars; and the cupola is most excellently painted by Correggio †. Within an apartment belonging to the church, we saw a capital piece by the same hand; a madonna, with the child Jesus in her lap; Mary Magdalen, St. Jerome, and two angels standing by her.

THE church of St. John, belonging to the Benedictin monks, is a beautiful piece of architecture, adorned with admirable pictures. The cupola is finely painted by Correggio; and there are two pictures by him in the chapel, the roof of which is done in fresco, by Parmegiano: and in the first cloister of the convent are several paintings, by Caravagio.

THE church of the Capuchins is remarkable for the tomb of Alexander Farnese duke of Parma. As you enter on the left hand, there is a picture of St. Felix, with the child Jesus and the Virgin, by Guercino: and opposite to it is Christ on the cross, with St. Catherine, a Capuchin, and many angels lamenting; a beautiful picture, by Hannibal Caracci, who also painted the high altar.

THE church of St. Maria della Steccata is elegantly built, and richly furnished with plate. On the inside of the organ there is a David and a sybil, with other figures, by Parmegiano; and in one of the ailes is the adoration of the Magi, by Caravagio.

† See page 54.

THERE are some fine pictures in the other churches. In S. Cecilia's, an excellent madonna, by Lanfranco. The great altar in the Jesuits church is elegantly painted, by P. Veronese. In the nuns' church of St. Paul, on the great altar, is a small piece of Christ on the judgment-seat, with S. Paul and S. Catherine at his feet; an admirable performance, by the divine Raphael. And in one of the chapels is the Virgin with her son, St. John, St. Martin, and S. Cecilia; a fine picture, by Augustin Caracci.

PALACES.---The Ducal palace is a fine structure, and most elegantly furnished after the French taste: some beautiful tapestry made at Paris; but no pictures*.

THERE are *two* noble theatres belonging to this palace. The large one is noble and spacious; being so well calculated for the audience, that a person speaking from the farther end of the stage, in a low voice, is heard distinctly at the most distant part of the pit†. It has no boxes; but benches raised in form of an amphitheatre. The small theatre is very pretty, and is made use of; but the other is going to ruin. Both were built by the famous Bernini.

THE gardens of the palace are admired for the grottos, fountains, cascades, walks, statues, and other embellishments.

THE palaces of some of the nobility in this city are also worth seeing; particularly those of Pallavicini, Lupi, Pepoli, Roffi, Sanvitali, Terzi, and Gifferti.

* The fine collection of pictures in this palace, together with the library and medals, were removed to Naples, to embellish the palace of Don Carlos. However, the paintings in fresco are left, both in this palace, and the ducal villas, done by Cesare Baglioni.

† Mr. Addison thought this "theatre was the most spacious of any he ever saw, and at the same time so admirably well contrived, that from the depth of the stage the lowest sound may be heard distinctly to the farthest part of the audience, as in a whispering place; and yet, if you raise your voice as high as you please, there is nothing like an echo to cause in it the least confusion," P. 249.

WITHOUT this city the Romans had formerly an amphitheatre; the ruins of which are scarce visible.

THE court of Parma, in the reign of the late dukes of the house of Farnese, was one of the most elegant in Europe; but upon the death of the last duke without issue male, Don Carlos, the eldest son of his niece Elizabeth queen of Spain, was to have succeeded to this duchy and that of Tuscany, by virtue of a treaty between the powers of Europe. But the queen of Spain and her son were content to relinquish their interest in these duchies, in consideration of Don Carlos being confirmed in the kingdoms of Naples and Sicily by the house of Austria in 1736. At last the house of Austria, by the treaty of Aix-la-Chapelle, in 1748, ceded the duchies of Parma, Placentia, and Guastalla, as a settlement to the infant Don Philip, brother of Don Carlos.

THE duchies of Parma and Placentia form together a very considerable sovereignty. In length from east to west they are about sixty English miles; and their breadth from north to south is about forty†. The climate is healthy, the soil fertile: the vallies abound with fruit, vineyards, and pastures; the mountains have silver and copper mines: the inhabitants have prodigious herds of black cattle, and numerous flocks of sheep; the first enable them to make the best cheese in Italy; and the latter furnish them with great quantities of fine wool.

PARMA is now acknowledged to be a fief of the Roman empire; and, as such, no longer dependent on the pope.

† On the west, they are bounded by the dominions of the empress queen, and the king of Sardinia: on the south, by the territories of the republic of Genoa: on the east, by the duchy of Modena: and on the north they are divided by the river Po from the duchies of Mantua and Milan.

III. R E G G I O.

ON the 10th of June, we passed through Reggio, a town belonging to the duchy of Modena. It lies in a pleasant plain, and fruitful soil, surrounded with a wall, and defended by a strong citadel, at an equal distance from Parma and Modena†. It is a populous town, and the see of a bishop suffragan of Bologna. Its churches, palaces, and public buildings, would make a good figure in any other country; but have nothing extraordinary for Italy.

IN the cathedral is a picture of the blessed Virgin, with some other saints, by Guido Reni. St. George, and St. Catherine, by Hannibal Caracci: and the visitation of S. Elizabeth, by Guercino.

THE chief trade of the inhabitants is in spurs, and works of ivory and wood.

IV. M O D E N A.

IN the evening we arrived at the city of Modena‡, the capital of the duchy of that name, situated in a pleasant fertile plain, upon a canal between the Panaro and Secchia, in 11 degrees 20 minutes of east longitude, and 44 degrees 45 minutes of north latitude. It is the see of a bishop suffragan of Bologna, and the residence of the duke. The town is about three miles round, fortified with a citadel, but in bad condition. It seems thinly inhabited, and has but little trade: the chief employment they have consists in making masks, for which they are more famous than other place in Italy. There are little piazzas before the houses, as at Padua.

† In 11 degrees of east longitude, and 44 degrees 45 minutes of north latitude.

‡ It was built out of the ruins of the ancient Mutina, which stood in this neighbourhood.

CHURCHES.---The cathedral, dedicated to St. Geminiano, is a good old building, in which are some fine pictures, by the admirable Guido. In the tower of this church is the bucket which, being stolen from a well at Bologna, occasioned a terrible war between the Bolognese and Modenese, and the imprisonment of the emperor Henry the second's son: it is preserved here as a great curiosity.

THE Jesuits college is a fine place, where are some beautiful paintings: and the monastery of Benedictions has also some good pictures.

PALACE.---The Ducal palace will be a noble building when finished, but only one side is yet completed: it consists of the four orders one above the other. Within is a noble hall, painted by M. Antony Franciscina. Here was a fine collection of pictures; but the present duke disposed of them all to the king of Poland, except two or three capital pieces, which are to be seen, with a few others.

FIRST room.---The famous night piece of Correggio, esteemed his master-piece: the subject is the adoration of the shepherds. The cieling of this room painted by Tintoret.

SECOND room.---The marriage of St. Catharine, by Guercino. Two pieces by Titian, very fine; the adulterers before Christ, and a holy family. A fine Bassan. The Roman charity, by And. Sacchi.

THIRD room.---A large piece, by P. Veronese, of Mary Magdalen anointing the feet of Christ: the same subject treated as that small piece in the palace of Francha Villa at Naples. A madonna, by Venuti Giroffo, of the school of Raphael.

FOURTH room.---A large piece of St. Rocco in prison, with an angel and a dog by him; one of the capital pieces by Guido. A Magdalen, by Han. Carracci. St. Peter upon the cross, by Guercino.

THE house of Este is one of the most illustrious in Europe; and from it our own present king of

Great-Britain is descended: but this house traces its pedigree up to Julius Cæsar. Alphonso IV. succeeded his father in 1658. He married Laura Martinozzi niece to cardinal Mazarine, by whom he had a daughter Mary Beatrix Eleanora, who espoused our James II. The valuable duchies of Mirandola and Concordia * are now united to that of Modena.

THE present duke of Modena is Francis Maria d'Este, who was born in 1698, and married the princess Charlotte, daughter of Philip II. duke of Orleans, by whom he has issue the prince of Modena, married in 1741 to the princess of Massa-Carrara. He is absolute in his dominions, whose yearly revenue is about 100,000*l*.

THE Modenese is a fruitful country, abounding with corn, wine, oil, and fruits, very populous, and inhabited by an industrious people.

ON the 11th of June, we set out from Modena for Bologna; and from thence for Florence on the 12th. A new road was making between the two last-mentioned cities; and we travelled here in litters, as the road was not otherwise passable. On the 13th, at noon, we came to a little town called Scarica d'Asina, the last in the pope's dominions: and four miles farther is a little brook, which divides them from those of Tuscany. We then entered upon the new road, which is here extremely good; and is on the right hand of the old one, which was over the mountains †. On the 14th, at noon, we arrived at a little place called Taillo Ferro. A mile and half off the road from hence is a convent of the order of Le Trap; of which there are only four. The first was instituted in Normandy, about thirty-six years

* Their sovereign, of the house of Pio, having thought fit to declare himself in favour of France and Spain, was dispossessed by the emperor, who conferred the investiture on the duke of Modena in 1710.

† See p. 111---119.

ago; but the order was never confirmed by the pope, because it was thought too strict and severe. They are called "the reformed Carthusians;" who live entirely upon vegetables, seldom speak, and never stir out of their convent.

ON the 14th, we came back again to Florence: on the 18th, set out from thence for Leghorn: and, on the 22d, we left Leghorn for Lerice, to embark from thence for Genoa.

WE lay at Massa, a pretty town, situated on the little river Lavenza, within four miles of the sea, between the territories of Lucca and Genoa. It is small, but well built, and fortified with a citadel. Here is a fine palace which belonged to the prince of Cibo, who was sovereign of the town and duchy: but we were informed, that it now belongs to the duke of Modena. The country about it is well cultivated with vines and olive-trees. Carrara, the famous quarry for marble† lies near it, on the right hand of the road.

AT noon, we arrived at Lerice, a small but ancient town. It has a harbor pretty well frequented, separated from that of Spezia by a neck of land, and defended by a strong castle. Here we went on board a felucca with ten oars, and embarked with the courier for Genoa. We paid a zechin each for our passage; and paid for our baggage besides. They rowed all night; and, at ten in the morning, we arrived at the city of Genoa, which is twenty leagues from Lerice.

† It was formerly called Marmor Lunense, the greatest part of which is sent to Rome.

1863
The first of the year
was a very dry one
and the crops were
very poor.

The second of the year
was a very wet one
and the crops were
very good.

The third of the year
was a very dry one
and the crops were
very poor.

The fourth of the year
was a very wet one
and the crops were
very good.

The fifth of the year
was a very dry one
and the crops were
very poor.

The sixth of the year
was a very wet one
and the crops were
very good.

The seventh of the year
was a very dry one
and the crops were
very poor.

The eighth of the year
was a very wet one
and the crops were
very good.

The ninth of the year
was a very dry one
and the crops were
very poor.

The tenth of the year
was a very wet one
and the crops were
very good.

B O O K VI.

THE REPUBLIC OF

G E N O A.

C H A P. I.

The City of GENOA: its Churches, Palaces, and other Buildings.

GENOA. **W**E arrived at GENOA on the 24th of July: it is the capital of the republic of that name, and is situated in 9 degrees of E. longitude, and 44 degrees 30 minutes of N. latitude. It makes a noble prospect to the sea, as it lies upon the ascent of a steep hill*. A great number of palaces and all the buildings, covered with a blue slate, make it shew to great advantage†.

The streets are very narrow, except two, which are of a tolerable breadth, and exceedingly handsome: the one is the *Strada Nova*, which has a row of palaces on each side: the other is that of *Balbi*, built wholly at the expence of the family of that name. The whole town contains about thirty parish churches, twenty colleges, and as many convents and religious houses.

* It stands in the form of a theatre, at the bottom of a little gulf upon the ascent of a hill, opening itself to the sea; from whence there is a most delightful prospect of the city. Its stately buildings have gained it the name of *Superba*.

† Most of the houses are flat-

roofed, or at least have a gallery on the top. The roofs are mostly covered with *Lavagna*, a stone like slate; and, on account of the shelving situation of the city, these areas which are planted with orange-trees form a kind of hortipensiles, which have a pretty effect. Keyser, i. 369.

THIS city has a double wall round it: the circumference of the first is about seven miles, in which are reckoned about 150,000 inhabitants: and the second wall, which is the principal fortification, is twelve miles round*.

THE number of troops in this state are 2000: but in the island of Corsica they have 4000, and the French have also 5000 there.

THE Doge of Genoa is continued only for two years, after which he remains a senator for life: his dress is red from the cap to the shoe; and that of the senators is black.

WHEN any person arrives here, he must either go himself, or send his own servant, to the town-house, to give in his name, country, and station of life. He then receives a billet, without which the people of the inn cannot answer letting him lie in the house. It specifies a penalty, or punishment, to those who give in a false report of themselves.

CHURCHES.—St. Lorenzo: the duomo is a Gothic structure: here is a crucifixion, painted by Barocci †.

JESUIT'S Church.—St. Ignatius, painted by Rubens. Opposite to it is a very fine piece, by Guido; the assumption of the virgin: her arms crossed upon her bosom, looking upwards with a countenance of

* The harbor is large and deep; and the town has been better fortified since the expulsion of the Austrians in 1746.

There are a great many beautiful palaces standing along the sea-shore on both sides of Genoa, which make the town appear much longer than it is, to those that sail by it. The city itself makes the noblest show of any in the world. The houses of most of them are painted on the outside; so that they look extremely gay and lively; besides that, they are esteemed the highest in Europe,

and stand very thick together. New-street is a double range of palaces from one end to the other, built with an excellent fancy, and fit for the greatest princes to inhabit. Addison, p. 18.

† In a chapel on the left hand, where thirty silver lamps are continually burning, are kept with exceeding veneration the bones of St. John the baptist. The altar is supported by four porphyry pillars, and over it is a picture by Vandyke. The white marble statue is the work of Mont-Orfoli.

great

great sweetness and humility: her drapery is all white: the angels beautiful. The great altar is finely painted, by Rubens, with the subject of the circumcision of Christ, where the emotions of the woman standing by are admirably expressed. On the sides, the martyrdom of the innocents, by Cambiese: and a Madonna, by Meano: both Genoese painters.

COLLEGE of the Jesuits.---This is in the Strada Balbi, and is a fine building. At the foot of the stairs next the entrance are two large lions couchant of white marble. The court is surrounded with two lofty galleries, both supported by pillars of Carrara marble. Within are some paintings in chio oscuro, by Parodi: and in an adjacent chapel is a fine piece of sculpture, by Barotti, of the virgin Mary with Jesus in her arms, and Joseph kissing the child's hand.

St. Jacomo.---At a convent of nuns is a crucifixion, by Paul Veronese.

St. Cyr.---A pretty church: the ceiling is painted by Carloni, a Genoese. The columns are each of one piece of marble.

St. Philipo Neri.----The ceiling is painted in fresco by Francischino di Bologna; some pieces by Parodi and Piola; with some admirable marble sculptures.

ANNUNCIADA.---Esteemed the finest church in Genoa. The pillars of it are of red and white marble fluted. Over the entrance of the church is the Lord's Supper, painted by Julio Cæsari Procacini, a Milanese. The ceiling, and sides of the great altar, by Carloni. The cupola, by Julio Benfi; nothing extraordinary. St. Clement on the rack, by Carloni. The facade of this church is left unfinished, like many others in Italy.

St. Luke.----Some paintings by Piola. A holy family, where the painter has absurdly introduced
an

an old man playing on the bassoon. An oval piece of the adoration of the shepherds, by Castiglione.

St. Magdalene.-----The ceiling and cupola by Alexander Galliotte. In the sacristy is a crucifixion, painted about half life: there is a vast relief in the figure.

St. Maria Carianiana.---A handsome built church, erected solely at the expence of the family of Sauli; and likewise a bridge adjoining, which is near forty yards in height, made for a communication between two hills. In the church is a fine St. Francis, painted by Guercino. A madonna, by Julio Cæsari Procacini. M. Magdalen going to receive the sacrament from Maximilian, bishop of Marseilles. The martyrdom of St. Blaze, by Carlo Maratti. Under the angles of the cupola are four marble statues: one only is esteemed very good, which is that of St. Sebastian, by the hand of Pogetti. From the top of this church is seen a fine extensive view of the city and adjacent parts*.

St. Stephen.-----In this church is a fine piece of the stoning St. Stephen: God and angels above; a fine landscape behind. Some say the upper part of the piece is by Julio Romano; the other by Raphael: others think it wholly by Julio: it is finely painted.

In the church or chapel of the Poor's house: the altar piece is a marble statue of the virgin Mary; esteemed a light and beautiful figure; the work of Pogetti, a Frenchman. On the side of the church they shew a small piece of mezz relievo in marble, the head of a dead Christ, and that of the virgin;

* The main cupola is of an extraordinary height, with three galleries of white marble on the outside, and the uppermost is ascended by 243 steps; but the glorious prospect from thence, which in clear weather reaches even to Corfica, makes ample amends for the trouble of going up.

Keyser, i. 385.

the work of M. Angelo. The house is very large: one part is destined for men and boys; the other for women and girls: the former is not finished. It will contain about 2000 persons; and it is observable that no beggars are tolerated in the city.

PALACES.-----The Doge's, or Town-house, in which there are apartments allotted for him. The outside is left unfinished. At the entrance are the two statues of Andrea Doria, and his son. The grand hall where they elect their doges is a noble room. On the walls and ceiling are painted the former victories of the Genoese, by Francischino di Bologna*. Next to this is the council chamber: here is a large piece by Solymini, of the solemn reception of St. John the baptist's head at Genoa. The soffeta and fides are beautifully painted in fresco, by Parodi.

OVER the entrance of their armory†, which is not worth looking into, is stuck the only piece of antiquity in Genoa; an iron rostrum of a Roman vessel found in the bay, A. D. 1597. It is about three spans in length, and its greatest thickness is two-thirds of a foot.

P. DORIAS.---This palace is out of the port St. Thomas, which the Germans were in possession of in the last troubles. The building is low. The state would not suffer it to be higher, jealous of its being made use of as a citadel to command the town. A fine descent to the bay by gardens, terras walks, and an elegant subterranean passage to the water. The fresco on the outside of the palace was painted by Perin del Vago; but it is almost defaced.

* These are: the spoils of Cesarea: the destruction of the Pisan fleet off cape Melori; a very fine piece: Jerusalem restored to the Christians: the taking of Almeria from the Moors: the surrender of the king of Arragon: and James de Lusignan restored to his kingdom.

† In this arsenal they pretend to have arms for 30,000 men.

VILLA Imperiale.---In the part of the town called **St. Pietro d'Arena**: the outside is stucco'd in the Doric and Corinthian orders. The house and gardens are going to ruin.

DUKE Dorias.---This palace is in the **Strada Nova**, and is the noblest in Genoa: it is built wholly of marble.

PALAVICINI,---Out of the **Porta Aqua Sola**, was built by Michael Angelo.

BRINIOLE.---In the **Strada Nova**: a good collection of paintings in this palace; the principal of which are; in the 1st room a whole length, by Vandyke. In the 2d, Christ and St. Ironica, by Guercino. Judith cutting off the head of Holofernes, by P. Veronese. A madonna and saints seems of Guercino's manner. Two fine pieces, by Calabrese: one is the resurrection of Lazarus. A St. Sebastian, by Guido. In the Hall are two large pieces: one of Apollo in his chariot; the other, the rape of the Sabines: the first only is said to be Rubens'; the other seems as likely of his hand. Two whole lengths, by Vandyke. In another room is a piece of Rubens', of himself and wife: he is sitting, caressing of her upon his knee, in a warrior's dress; a Cupid is taking off his sword: a figure presents a cup, the wife holding the bottle upon her lap: another behind, with a torch. This piece is finely painted; but quite treated in a low style. The mezzoninis* are prettily ornamented.

BALBI.---In this palace is the noblest collection of paintings in Genoa. In the hall, the cieling is painted by Veleri Castelli, as are those of the other rooms. Here are four whole length portraits, and an equestrian one, all by Vandyke. Joseph telling his dream, by Capucini.

* Attic stories between the others.

FIRST room.---The adoration of the wise men, by Titian. A piece by Bassan. Perseus and Andromeda, by Guercino. Two small pieces, by Lucio Massari, a scholar of Domenichino's; one is Susanna and the elders. A freeze of bacchanals round the cieling, painted in fresco by Sarzano.

SECOND.---A madonna and St. Catherine. Christ praying in the garden, by Michael Angelo. Two pieces, by Luca d'Hollande; the nativity of Christ, and a madonna. The portrait of a young lady sitting; a beautiful figure, and in an easy attitude; painted by Vandyke. A fine St. Francis, by H. Caracci. A St. Jerome, by Agost. Caracci. A small piece of a naked Danae and a Cupid, by Paris Bordone. Three small pieces, by Scavona. A sleeping Venus, with two Cupids, by H. Caracci. A good piece, by Jac. Bassan; Noah and his family, &c. returning out of the ark. Lazarus at Dives's gate: a Bassan. The portrait of a young woman, by H. Caracci. Christ scourged, painted by Titian.

THIRD.---St. Paul's conversion, by Caravagio; the composition not good. An Ecce Homo, by Vandyke. A madonna, by Tintoret. One by Vandyke; a small piece, with a chaplet of flowers round it; painted by G. Rosa. St. John the Baptist in the desert, by Guido. A Magdalen's head, by Agost. Caracci. A small madonna, by Vandyke. A fine large piece, of an angel speaking to St. Jerome, by Guido. The head of a virgin martyr, painted fine, by Agost. Caracci. A St. Catherine, by H. Caracci. A pretty piece of nymphs, and some children at play, by Francischino.

FOURTH.---A fine madonna, with angels, &c. by Rubens. Two pieces of animals, by Castiglione Gregetto. A whole length, by Vandyke. St. Jerome reading, by Guido. A portrait, by Tintoret. A small madonna, with Joseph and St. John, by Perin del Vaga. Christ and the woman of Samaria;

a Cleopatra: both by Guercino. A small piece of St. Jerome, by Titian.

FIFTH. The gallery---The portrait of Vandyke's wife, with a child upon her lap; painted by Vandyke himself. A small piece of St. Francis, by H. Caracci. The nativity of Christ, by Castiglione Gregetto. The portrait of general Spinola, by Vandyke. A small piece, of the marriage of St. Catherine, beautifully painted, by Coreggio; but the leg of the young Jesus seems quite out of proportion. A portrait, by Tintoret. A Cleopatra, with a cup in her hand; by Guido. Vandyke's portrait, painted by himself. The last supper, by the son of P. Veronese. A Lucretia, by Guido. A portrait, by Titian. Another by Tintoret. A fantastical piece, by Brughel, of the temptation of St. Anthony. Two pieces by, Spagnolet. A small piece of M. Magdalen carried up in the clouds, beautifully painted, by Guido. Another small piece of the marriage of St. Catherine, by Parmeggiano. Two others; one the holy family, by Benevenuto Gerosli; the other of St. George, by Coreggio.

DURAZZO.---A large building; with twenty-five windows in front: but the apartmens are small, though elegantly furnished and ornamented. The paintings are,

IN the first room,---A whole length, by Vandyke; a lady in a Spanish dress. Two pieces, by Caravaggio: one is St. Peter's denial; a portrait by Tintoret.

SECOND.---An excellent portrait of Calvin, painted by Rembrandt. St. Augustin, by Spagnolet. A piece, by Rubens, of Juno and Argus. A holy family, by Vandyke. A madonna, by And. del Sarto. One by Palma Vecchio. St. Antony, by Spagnolet.

THIRD.---Three large pieces by Luca Jordano: one the death of Seneca, painted in the manner of Paul Veronese; a fine piece: another of Theseus, with

with the head of Medusa: the third, a story out of Tasso. The marriage of St. Catherine, by Vandyke.

IN the fourth room.---A large and famous piece, by Paul Veronese, of M. Magdalen anointing the feet of Christ; finely painted.

FIFTH. The gallery.---Some ancient and modern statues: a satyr, and a female bacchanal; a groupe, said to be of Grecian workmanship. A Mercury, antique. A modern statue, of a Narcissus, by Parodi. An antique one, of a Flora; good.

SIXTH.---The portrait of Ann of Bullein, by Vandyke. A piece painted by Luca d'Hollande. A portrait, by P. Veronese. Two small battle-pieces, by Borgognone. St. Catherine, by Carlo Dulci. Some pieces, by Castiglione, of animals; one of a bacchanal. A good piece, of a Bassan; a boy blowing at a firebrand, to light his candle. A madonna, by Dominico Frazzalo di Sarzano, a cotemporary of Vandyke, and in much esteem.

SUBURBS.---The west side of the city is watered by the river Bonzevera; and on the opposite side runs the Bisagno: over each is a stone bridge. The suburbs, called St. d'Arena, extend a considerable way, and contain many fine villas, or summer-houses, to which are most delightful gardens, adjoining to the sea-side, adorned with fountains and cascades. These villas are built on little hills, mounting one above another by an easy ascent, so that the whole affords a most beautiful prospect.

THE Darsena.---In the middle of the harbor, on a place called the Royal bridge, is a commodious watering-place for ships, the water being conveyed from the mountains by pipes. Within this harbor is the Darsena, or wet dock for the republic's gallies, which are now reduced to six. The complement of the largest gallies is from sixty to a hundred soldiers, and 320 rowers, five or six on a bench, which serves them for a bed. There are many Turkish slaves in

the *darfena*, where they are at liberty ; but they are chained in couples when they are let into the streets, where they are suffered to sell cheese, cloth, and other little articles. At night none of them are absent from the *darfena*, for they are mustered and locked up every evening. Private persons, who have been successful in fitting out ships against the Barbary corsairs, may keep such slaves : but they are generally sold to the state ; and their common employment is knitting woollen stockings and caps. The rowers on board the galleys consist of three classes : the first is of indigent people, who sell themselves for a certain time, and in France are called *Bona-voglies* ; the common price for such at Genoa is only about seventy livres for two years : the second class are criminals : and the third are Turkish or Barbary slaves. Upon the appearance of an action, the criminals and slaves are placed in the middle of the bench.

FARO.---The Faro, or light-house, a tower which is ascended by 166 steps, stands upon a high fortified rock on the west side of the harbor, near the suburbs. Every night a lanthorn with thirty-six lamps is hung out at the top of it towards the sea ; and when a fleet is known to be in these seas, an addition is made to the number of lamps, which yet at a distance appear like a single star. Upon descrying a ship from the light-house top, a bullet is hung out ; for two ships, two bullets ; and so on 'till five : but the signal is one bullet and a flag, to give notice that a squadron is in sight.

C H A P. II.

The GOVERNMENT and CONSTITUTION of

G E N O A :

I T S

Police, Revenue, Dominions, Fleet, Commerce, and Character of the Inhabitants.

THE republic of Genoa has a crown and sceptre for its doge, by reason of their conquest of Corsica, which had formerly a Saracen king. This gives their embassadors a more honorable reception at some courts; but, at the same time, may teach their people to have a mean notion of their own form of government, and is a tacit acknowledgment that monarchy is the more honorable.

THIS republic made anciently a very good figure, not only considered as a free state of Italy, but in respect to Europe in general. Her dominions were large, her commerce extensive, and her naval power extremely formidable: but, according to the nature of all commonwealths, fluctuations and revolutions in government have been very common here, and to them it has been chiefly owing that Genoa is so much declined from its ancient wealth and power.

GOVERNMENT.---The Genoese owe their present form of government entirely to the virtue of Andrew Doria†; who, in 1527, rescued them out of the

† He died in 1560, aged 93, after a life of the most honorable successes. As a public acknowledgment of his eminent services to his country, every year, on the 5th of September, the captain of the ducal palace, attended by 200 soldiers, carries the city keys in a dish to the prince of Doria, who on this occasion entertains them with a feast.---
Another

the hands of the French, and refusing the sovereignty offered him fixed their condition as a free state, regulating their ancient nobility, so as to consist in twenty-eight families, and their new nobles in twenty-four. On the left side of the exchange is a place particularly appropriated to the new nobility; not that the old are excluded from it, but their proper walk is in another place, where neither the new nobility nor citizens are to mingle with them.

CONSTITUTION.---The constitution of Genoa is of a mixed nature; but seems from experience to be but ill contrived, as having so much of an aristocracy that makes the people uneasy, and yet so much of a democracy as to keep up a continual ferment. The doge † is elected every two years, during which time he resides in the palace, is maintained at the public expence, has guards and other ensigns of princely dignity, and twelve counsellors continually about him, stiled the Seignory, in whom the majesty of the republic resides: but with regard to the dernier resort, or legislative power, it is vested in the great council, which consists of 400 senators. The doge, during his administration, is stiled Serenita, or his Serenity; but afterwards he has no other title than that of Excellanza, or his Excellency, which is common to all the senators: and the other nobility are stiled Illustriissimi, or Illustrious. But titles are what the Italians are least sparing of, nothing being more common than the titles of *illustrissimo* and *excellentissimo signore*, or *illustrissima excellanza*: the last is particularly given

Another mark of the republic's gratitude is that, foreigners excepted, the princes of Doria and their domestics only, are allowed to wear swords within the city, none of the nobility being permitted to do it, unless when going a journey. Keyser, i, 380.

† He has a guard of 200 men allowed him, who are all Germans. Their uniform is red, faced with blue; and that of the Corsican corps is blue, faced with red. Ibid, p. 374.

to physicians, and is inferior to the others, which includes only those who are noble by descent.

POLICE.---The police is in several respects on a much better footing here than in many other cities of Italy ; and the streets are safe at night from assassins and thieves. The love of gain is so prevalent here, that all ranks give into trade : but the laws have put a check upon excessive splendor and luxury.

REVENUE.---The annual revenues of the republic are computed at 1,200,000 crowns : but they can raise it considerably, as many of their subjects are very rich, and have large estates in other dominions, particularly Naples and Spain ; which is attended with great inconveniences, as throwing them into interests inconsistent with those of their own country.

DOMINIONS.---The dominions of this state consist of the countries extending along the sea-coast, on both sides, from the city of Genoa, which are called the eastern and western *Rivieras*. This word in Italian signifies a strand ; and indeed the country is little better, having high, craggy, and almost impassable mountains behind it. However, these are not so barren as they are represented, every little valley and spot of ground that will admit of it being cultivated and improved to the utmost ; so that fruits, oil, and silk, are raised here to great advantage.

FLEET.---Their fleet, that formerly gained so many victories over the Saracens, Turks, Venetians, Pisans, and Spaniards ; that made them masters of Sardinia, Majorca, Minorca, Malta, Crete, Lesbos, and Negropont ; that settled them in Scio, Smyrna, Achaia, Theodosia, and several other towns on the eastern confines of Europe, is now reduced to six galleys : and this little fleet serves only to fetch them wine and corn ; or to give their ladies an airing in the summer season, according to Mr. Addison.

COMMERCE.---The commerce of Genoa is also far short of its ancient prosperity and importance; which is owing to the incommodiousness of the harbor, and the high price of all sorts of commodities. Their chief manufactures are velvets and damasks; besides the lesser articles of silk stuffs, brocades, lace, gloves, sweetmeats, fruits, oil, anchovies, and drugs from the Levant. The English have a consul at Genoa; though no factory as at Leghorn. Many French protestants have chosen it for their retreat, and are well received. The inquisition has got footing here, but uses no great strictness towards foreigners. There are no Jews tolerated at Genoa; which makes the other Italians say, the Genoese are so cunning, that it would be impossible for a Jew to get bread among them.

CHARACTER.---The Genoese are esteemed extremely cunning, industrious, and inured to hardship above the rest of the Italians; which was likewise the character of their ancestors the old Ligurians. The Italian proverb says of the Genoese, that "they have a sea without fish, land without trees, and men without faith." The character the Latin poets have given of them is not much different. Strangers should take care not to imitate the Genoese pronunciation, which is very bad.

C H A P. III.

F R O M

G E N O A T O F R A N C E.

I. St. Remo ; Monaco ; Villa Franca ; Nice, the last town in Italy. II. Antibes, in France : Frejus ; Brenouille ; Marseilles. III. Conclusive Remarks.

I. **O**N the 30th of July, we set out from Genoa for Villa Franca in a small boat, with oars and sails, to coast it as far as that place, which is forty-two leagues. At the close of day, we were under cape Noli, and kept the sea all night. In the morning of the 31st, we made cape de Melle. The weather changing bad, we put ashore at Porta Maurice, half a league beyond Oneglia, which belongs to Savoy. On the 1st of August, in the morning, we set out again ; passed St. Remo † ; and then Ventimiglia, the last town in the Genoese state.

MONACO.---We went on shore at Monaco, where they have a French garrison ; and the regiment of the name is in that service. The town is pleasantly situated upon a rock, and well fortified by nature. The palace is pretty ; though there is nothing to be seen within but a suite of rooms with indifferent

† This is a pretty town, in the Genoese dominions. The front to the sea is not large ; but there are a great many houses behind it, built up the side of the mountain to avoid the winds and vapors that come from the sea.---Here are many plantations of palm-trees, though they do not grow in other parts of Italy. Addison, p. 15.

furniture, and bad paintings. The bay is good, but small, and well defended by the rock from the north and western winds.

THOUGH the city of Monaco is under the protection of a French garrison, it is however subject to its own prince, who is a major-general in the French service, and has but three towns in his dominions.

ON the promontory, where the town of Monaco now stands, was formerly the temple of Hercules Monæcus, which still gives name to this little principality.

VILLA FRANCA.---We arrived at Villa Franca late in the evening. It is a poor little town: the galley mole is pretty, which is all.

NICE.---Two miles from hence, over the mountains, is the town of Nice, which is pretty large, and has a strong fortress: but the streets are too narrow, the buildings old, and seem ready to fall down. However, one street that crosses the rest towards the sea is handsome and spacious. A mole is now making on the other side of the hill adjoining to the town; and if it answers, the town probably will change sides of the hill. It belongs to the king of Sardinia, and is the last town in Italy; from whence we set out, on the 2d of August, in a returned chaise for Marseilles in France.

F R A N C E.

II. ANTIBES.---About five miles from Nice, we passed over the river Var, whose stream is very rapid. We then entered the kingdom of France, and passed through Antibes, a fortified town, nine miles distant from Nice. It has a good harbor, and is the first fortified town belonging to the French king on this side of his dominions.

At

AT the French inns on this road the expences are fixed: for supper and bed thirty-five sols, and for dinner thirty sols. Here is much better eating than on the Italian roads; besides female attendance, which is not common there.

FREJUS.---On the 3d, we passed through Frejus, where are some Roman antiquities; particularly the ruins of an aqueduct, and a small amphitheatre. On the 4th, we went by Le Luc, and lay at Brenouille, a town pleasantly situated. The next night we came to Aubagne; and, on the 6th of August, arrived at Marseilles.

III. CONCLUSIVE Remarks.---Thus we have given an account of our travels in Italy, together with such observations as we were able to make in the places which we visited at this time. Of the Italians in general it may be said, they are stiff, ceremonious, and reserved; for, notwithstanding their natural heat of temper, they always affect to appear sober and sedate. However, of late years, many of them have given very far into the modes of the French; but the common people retain their old prejudices against that nation on several accounts.

UPON the whole, it is an amazing thing to see the present desolation of Italy, when we consider what incredible multitudes of people it abounded with during the reigns of the Roman emperors. We may reckon, by a very moderate computation, more inhabitants in the Campania of old Rome than are now in all Italy. It can scarce be imagined how so plentiful a soil should become so miserably unpeopled, in comparison of what it was formerly; and this desolation appears no where greater than in the territories of the pope, which perhaps may be ascribed to the very genius of the Roman catholic religion itself. This is quite different from
what

what the country was in the time of Virgil, with whose beautiful lines in praise of it we shall conclude this book :

Sed neque Medorum sylvæ, ditissima terra,
Nec pulcher Ganges, atque auro turbidus Hermus,
Laudibus Italiæ certent: non Bactra, neque Indi,
Totaque turiferis Panchaia pinguis arenis.

Georg. lib. ii.

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